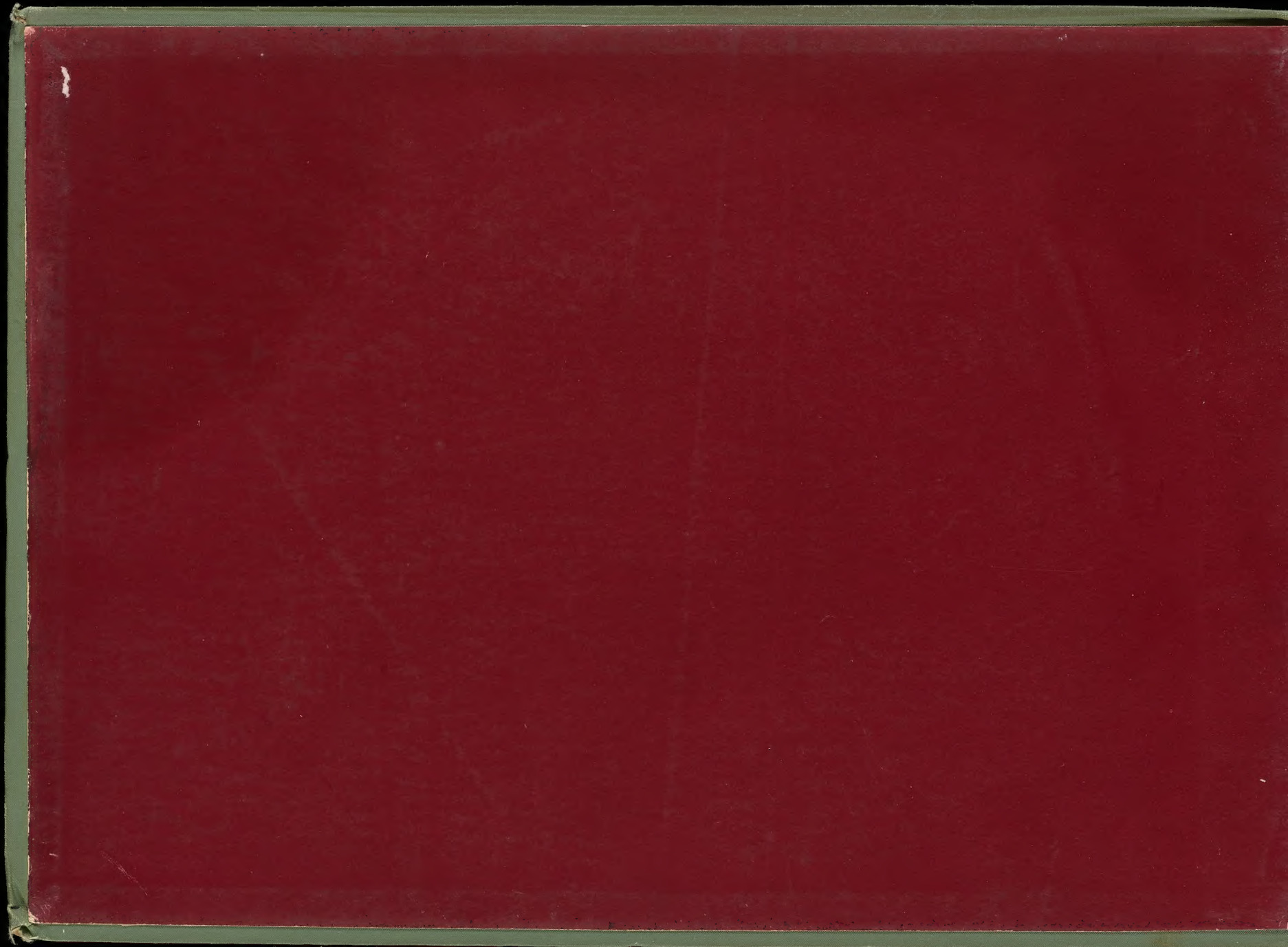


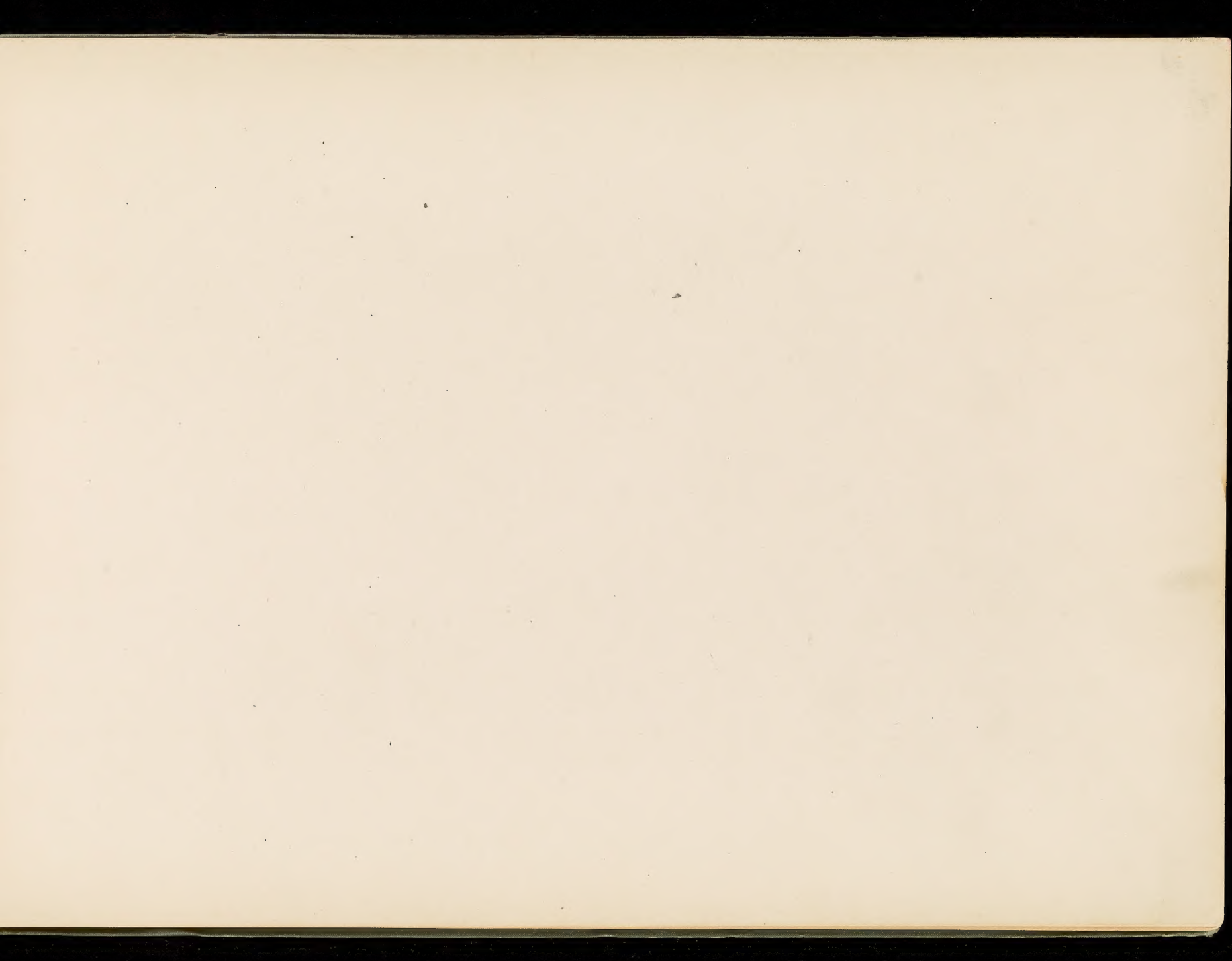
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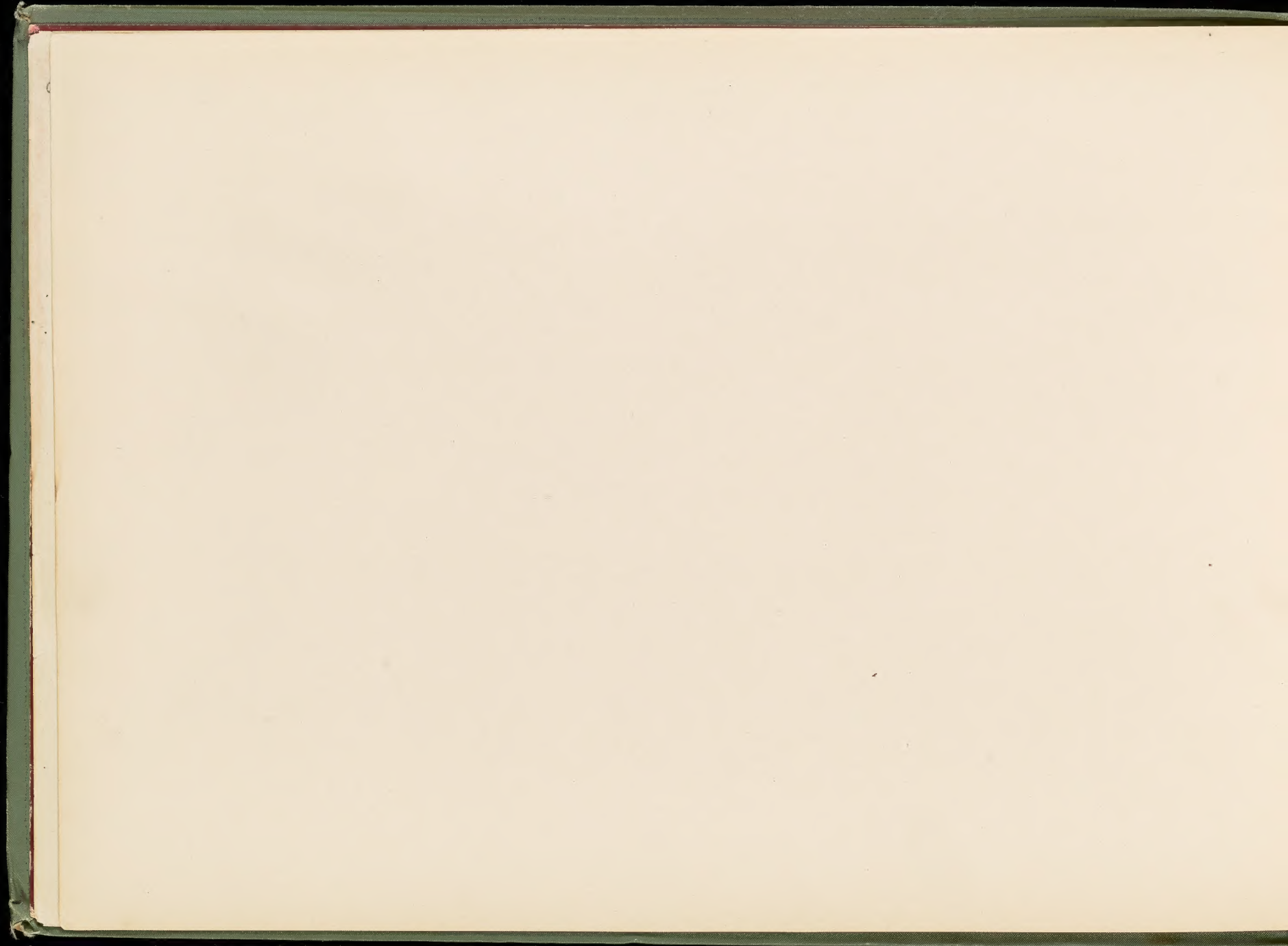


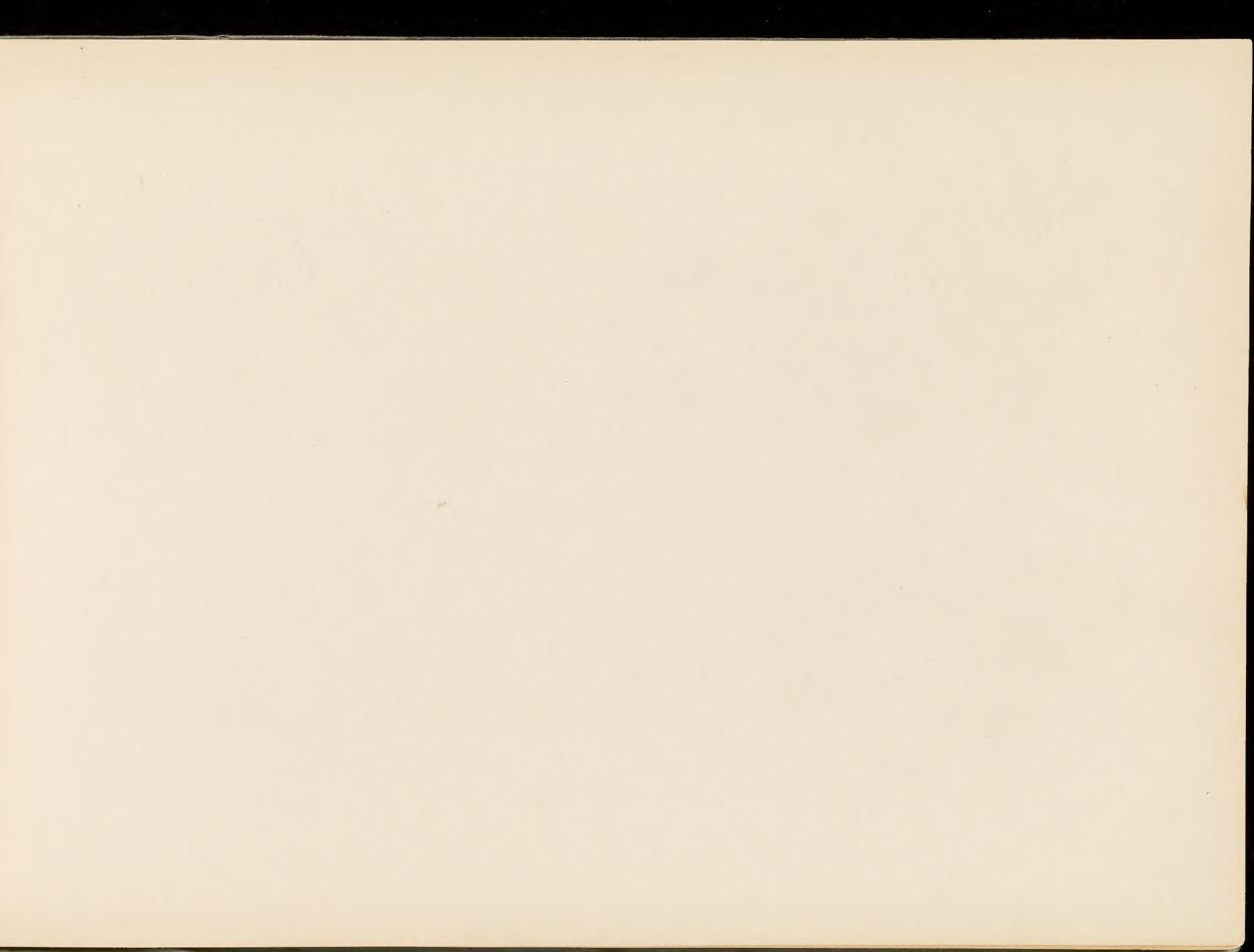


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ON THE NORTH SHORE.

EXAMPLES OF  
AMERICAN DOMESTIC ARCHITECTURE

BY

JOHN CALVIN STEVENS AND ALBERT WINSLOW COBB

ARCHITECTS

PORTLAND, . . . . . MAINE

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*WITH ILLUSTRATIONS*

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JOHN S. PATERSON,  
INSURANCE DEPT.  
ALBANY, N. Y.

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## PREFACE.

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WE believe that, in the present condition of American Architecture, there is really demand for such a book as this.

Its publication is an effort to meet what seems to us an actual imperative need of the times. The apparent need is that a reform in the prevalent style of American Architecture be instituted: that the art be released from the influence of an extravagant ideality, and directed instead by rational, righteous ideals; the aim of these ideals being to make Architecture an instrument for general distribution of domestic comforts among our whole people. For the sake of the public welfare, this good work must somehow be accomplished. It is a work essential to the sure maintenance of our nation—a government of the people, by the people, for the people. Its accomplishment will assure for the art of Architecture an exalted place in the public esteem. In the harmonious co-operation between material arts and Christian ethics, which is developing as precursor of a nobler civilization than the world has ever yet seen, Architecture, thus joining in such co-operation, and lending its processes to the achievement of a holy purpose, may prove itself an art mighty in power to benefit mankind.

With the object which we have in view, it will be impossible, in discussing this subject of Domestic Architecture, to entirely specialize the discussion, confining it to this one branch of the art; since the style of public buildings, as well as that of the higher class of private dwellings, has an intimate causal connection with the style of dwellings occupied by the common toilers among a people. When the thoughtful American public shall have awakened to the necessity of considering this connection more carefully than has

hitherto been customary, it may be decided that the evolution of architectural magnificence has been proceeding at the cost of tithes yielded by our common toilers from out their very necessities of life; and that this process has already been carried farther than is justifiable, even though it all be done in the interests of an apotheosized Art.

This question, then, of the necessity for reform in American Architecture, we propose to discuss; accompanying the discussion with illustrations showing work actually built in various localities. Presenting thus our theories as to what is undesirable and what desirable in Architecture, we also present a number of plates illustrating our own work. To furnish such an opportunity for judging the discrepancy between preaching and practice is perhaps rash; but this judgment, together with the judgment as to the merits of the discussion, we leave with that great arbiter, the American public.

Excepting a portion of the first five plates, the illustrations herein presented are reproduced from drawings by ourselves. As to the drawings showing our own designs, many of these were made to satisfy our clients, in the ordinary routine of office practice; but the larger number have been prepared especially for this book. Nearly all the work shown has been actually executed.

In the argument herein presented, no exhaustive treatment of the subject is undertaken; the discourse is sketchy, nothing more. It is the hope of the authors, however, that even this volume, advanced in skirmish, may stir general public engagement in discussion of a vitally important question.

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TEXT BY ALBERT WINSLOW COBB.

## CHAPTER I.

### THE NEED OF REFORM IN AMERICAN ARCHITECTURE.

#### I.—THE TENDENCY TO MAGNIFICENCE IN AMERICAN ARCHITECTURE.

##### —ITS INFLUENCE ON AMERICAN DOMESTIC LIFE.



WHEN throughout any community there develop marked and painful contrasts in the circumstances of its people, so that while one large class of citizens possesses overabundantly the requisites for supporting and embellishing life, another even larger class lacks extremely the very essentials of wholesome existence; immediate relief for this less fortunate class is to be sought, not by the development of additional resources, but by a different disposition of resources already at hand. For, while the world endures, such general privation falling in contrast with neighboring abundance upon any considerable body of industrious, well-meaning people, falls thus never because God's providence for them has failed, but rather because human mismanagement has hindered a just distribution of

His all-sufficient bounties. Men need then to seek ways of distributing more equitably the goods from out the common store; undertaking this with a realization that however effective the implements and exceeding the wealth contained within any community, these of themselves afford no surety whatever for a general well-being of its members. That surety lies rather in a prevalence of such prime virtues as brotherly love and compassion, prompting the devotion of available implements and wealth to achievement of the highest possible good for all. Forever the maxim holds true, that "not what we have, but what we share, makes us blest."

In the circumstances of our American\* people, the painful contrasts just designated have developed to a marked degree. Thoughtful men have recognized this, and have been earnestly inquiring the cause of the trouble, and seeking remedies. Some of these seekers after truth have adopted a plain, literal style in discussing the problem. Another clothes the discussion in garb of a

\* "America" and "American," as herein used, apply to the United States of America. This terminology is used for convenience in expression; not from any feeling that the people of the United States are "the great and only Americans."

fictional story, setting forth ideals of what society is yet to become, and sketching outlines of the means by which these ideals shall be attained. Yet, strange to say, threading the thoughts of nearly all these earnest thinkers, and woven through and through their ideals as a most marked figure of the fabric, runs this notion:—"In the new, righteous dispensation of things, we shall have, as never before, ornate, immense, wondrous works of Architecture." It is as if some mischievous power had bewitched the spiritual sight of these earnest souls, who mean the world so well. Forsooth, entranced by the prevailing glitter of that idolatrous apotheosis of Art which is seducing the whole Christian world, they thus approve and incorporate into their ideal fabrics an element which may perhaps never be consonant with general well-being in any society, however efficient its implements of labor and its organization of laborers. They encourage a long-customary application of human labor which, persisted in, might forever prevent the consummation of their happy schemes for social improvement.

If we will carefully scrutinize the department of Architecture, as hitherto conducted in the most highly civilized communities, we may become convinced that its processes have been a hindrance, rather than a help, to continued wholesome growth and prosperity of such communities: that Architecture has been requiring from their available resources contributions which the people could ill-afford. It may become evident to us that there is nothing inconsistent in the spectacle of what has been hitherto called "a high condition of Architectural Art" flourishing, like some rank, luxurious weed, in concomitance with decaying public health: that there is nothing accidental in such concomitance. We may see that the very process of evolving the intemperate splendors of such

Art has so directed that current of daily activity, which is the public life-blood, as to engender public degradation and decay. Therefore it may be decided that, in perfecting plans for the just distribution of life's bounties among a whole people, the department of Architecture can best help in such distribution by relinquishing its operations for evolving really unprofitable splendors, and by devoting itself to certain operations much more profitable in their effects upon the public life. Established thus on what may be proven a sound economic basis, Architecture, instead of acting as a hindrance, may act as a powerful helping agent in the process of sharing the fruits of labor equitably among all, and so promoting public health and happiness.\*

Of all human industries, none is of more importance than Architecture—the Art of building fixed Habitations. It is important because of the labor absorbed by it; important because of the use subserved by its products. To the construction of Buildings a civilized community devotes a very large share of its available resources; and, once constructed, these Buildings exert a constant influence on all who dwell in and about them. Especially do the actual domiciles, within whose walls families are reared, exert this influence most potently. Whatever may be the character of public buildings provided for occasional visitation by the people; the good or the bad character of the homes where people eat, drink, sleep, may be said to practically determine the life-weal or life-woe of their occupants. The lodging of all citizens in good, wholesome habitations would in itself almost constitute the desirable state of

\* Mark the word "equitably." *Equitable* distribution of wealth is desirable and possible. *Equal* distribution of wealth is impossible, undesirable; the thought of it is a delusive dream, never to be realized. This idea of ironing all mankind out flat on one smooth, common plane of circumstance is nearly as agonizing as the thought of present painful inequalities.

society for which our good idealists are striving. Therefore, in the work of attaining this desirable state, the prime function of Architecture in our social economy should be *the general provision of good buildings as habitations for our people*; and from the processes of the Art should be eliminated all that interferes with a proper fulfilment of this function. If it can be really proven that the evolution of Architectural splendor materially interferes with this proper fulfilment, such evolution should be repressed—not encouraged; and the labor hitherto spent upon it should be spent in fulfilling the prime function just stated. Thus the labor devoted to building will be so distributed as to ensure “the greatest good to the greatest number.”

The manner of distributing the labor devoted to building is now determined in our country largely by the authority of the professional Architect. The fashion in Architecture is set by him. He dictates the ideals which direct the activities of workmen, and so give shape to the structures which they build. Guiding thus a most important industry of society, American Architects exercise great influence. They are not merely obedient servants of their clients—as many a client by harrowing experience knows: they, as a rule, express largely in their designs their own ideas of what is desirable in Architecture; they are advisers, educators of their clients and of the general public in matters of Architectural taste. If the fashion of building in any period is unwise, not subserving the highest public good, the responsibility for this rests with our Architects no less than with the people who engage their services. And if the unwise fashion is to be reformed, we must look to the Architects, quite as much as to their patrons, for the impulse tending to such reform.

In the acquirement of technical skill in their specific art, American Architects have labored thoughtfully and diligently. The scale and the decorative splendor (Fig. 1) of buildings erected under their supervision have mightily increased during the past twenty years—especially in our great cities. Yet evidently neither the Architects themselves, nor the people who so often engage their services, have well considered how the evolution of the work produced under their joint directions is affecting the general welfare of society. These directions have been based upon the assumption that the European type of city—of which Paris, London, Berlin are chief examples—is the desirable type; and that we Americans are to exhibit tokens of thrift and true progress just in proportion as we approach, in the style and dimensions of our buildings, the models (Figs. 2, 3, 4) set for us by the magnificent capitals of Europe.



FIG. 1.—STATE CAPITOL AT HARTFORD, CONN.

Are these cities desirable types for us to imitate? The magnificent buildings of their aristocratic quarters, so exciting our emulation, have been built with inadequate recompense to their common workmen, so heavily taxed and scantily paid. Their vaunted



FIG. 2.—PARIS OPERA HOUSE.

Art, in decorating a few sumptuous buildings, has often despoiled the homes of the populace. Take the city of Berlin, for example. An impartial reviewer describing the growth of the city during the last quarter century—its palaces, mansions, museums, statues, art galleries, churches, and so on,

says incidentally: "The common houses are built of brick, plastered or stuccoed outside, and they soon acquire a faded appearance. The style of these has very much altered since 1864. Prior to that, the greater portion of the houses were of one, two or three stories; but these are fast giving way to houses of four, five and more stories, the larger ones predominating. The increase in the value of house property has been enormous, and the result is that great numbers of the people are driven to take up their abode in cellars underground. About one hundred thousand of the population live in these cellars, huddled together in a manner that proves deleterious to their moral and their physical well-being."

Indeed it is questionable if cities of this type are right models for us to reproduce in our United States of America—so nobly praised by an Englishwoman, who has said: "I have traveled much through your Northern States, and what pleases me there

best of all, in the rural districts and suburbs of your cities especially, is the spectacle of the pretty, comfortable homes of your common people. There is nothing like it on the continent of Europe; and even in our own England, it is not as it is here."

Now just to the degree that we manage to reproduce in our country the magnificence exhibited by European cities, just to that same degree also may we lessen the proportion of pretty, comfortable homes of our common people, by reproducing also that abominable type of domicile of the common workman—so abounding in Europe.\* Already we have evidence enough that this will be the case. In our large cities are developing, not as exceptional things, but as the rule throughout extensive districts, dwelling-places which are mockeries of the idea "Home." And there is a direct



FIG. 3.—PARLIAMENT HOUSE AT WESTMINSTER.

\* "In 1883 an Italian deputy called the attention of his government to the sad condition of the mass of the people in Italy as regards the state of their dwellings. The houses of the peasantry in the great majority of cases were exceedingly unhygienic, consisting in many cases of a single room which serves as a living place for a numerous family, as well as a place for keeping all their household utensils and other things. The room is usually damp, narrow and musty, and one cannot wonder when disease falls upon the inhabitants."

The condition of vast numbers of dwellings in the metropolis of England, as set forth by pamphlets like "The Bitter Cry of Outcast London," is too familiar to require more than passing notice here.

causal connection between this squalor characterizing one quarter, and the magnificence characterizing another. It is to just this connection that the ruling people of the world have hitherto been so blind. Perhaps there has been excuse for the blindness in the past; but

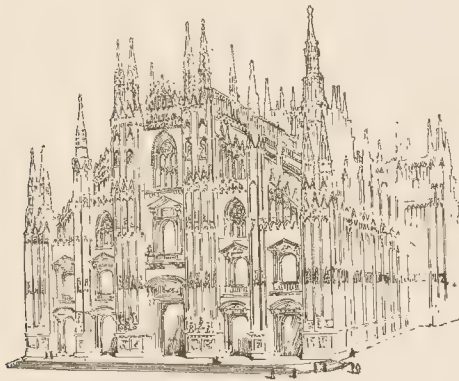


FIG. 4.—MILAN CATHEDRAL

there is no excuse for it henceforth: there is henceforth no excuse for directing our American social development from basis of a theory that the more magnificent the Architecture in a given community, the more exalted will be the general condition of its people. Archæology, in this marvellous

present age so waited upon by testimony from out the past, is flooding us with the light of evidence to show that Architectural magnificence and popular degradation have always, throughout the civilized world, gone hand in hand, increasing together. This concomitance again and again repeated during thousands of years, from the time of the Pharaohs to the time of Victoria, warrants a strong doubt that the magnificence is positively beneficent in effect: yes, even warrants a suspicion, that it is pernicious in effect—warrants a suspicion that there is causal connection between the magnificence and the degradation. And we feel justified in declaring that a careful scrutiny of the present processes of American Architectural Art reveals the actual

operations whereby the evolving of magnificent Architecture effects squalor and degradation of the toiling populace. The operations thus revealed are widespread and potent in the work of effecting that distressing inequality of conditions among our people, which now endangers our nation's stability. An Architect is, of all men, best qualified to observe these pernicious operations. And many an Architect will, we believe, support this assertion: *In the process of erecting and paying for the splendid buildings coming into vogue throughout our country, there is exerted upon the rank and file of work-people an immediate experimental pressure, calculated to determine how low a rate of wages, and how close crowded, paltry a style of domicile they will endure without open revolt.\** This pressure bears not only upon the workmen employed in the building trade, but upon all manner of work-people whose inadequately recompensed labor furnishes the large profits required for investment in such splendid buildings. (Figs. 5, 6.)

To designate this experimental work of determining how closely the common toilers will consent to be hived, certain euphemisms have been concocted. The process is referred to, for instance, by some political economists, whose God is Mammon, as "*the compacting of our population, that laborers may dwell close to their places of labor; business being conducted with economy.*"



FIG. 5. TOWER IN POST OFFICE SQUARE, BOSTON.

\* A certain contractor in Boston was reading from his note-book the items of cost of a certain building for which he had just tendered an estimate. Among the items was: "Common laborers, \$1.50 per day." "Low wages for a man to support a family upon," remarked a listener. "Well, it does for those fellows," was the reply. "They live with their families in any hole they can get breeding like rats. Anything is good enough for them." And this is part of the process of putting up a fine—very fine building, whose displayed decorations are to help exalt the toiling populace!

Against the tendencies to this unwholesome hiving, our Architects, once realizing how much power they have to remedy the evil, should set their strongest influence. Doing this, they will act the noble part of defending the homes of a large class of our common people: homes which are the very essential fabric of our nation's being, and on the character of which depends the public welfare. It may be that these poorest of our citizens are crude, undeveloped—troublesome in



FIG. 6. HOUSE ON FIFTH AVENUE, NEW YORK.

many ways; but we profit by their services: they are our hewers and carriers and diggers; and we owe them some fair recompense for their toil. It is no fair recompense to proffer them, as their inexorable lot, unwholesome dens for their dwelling-places; and as a palliative, false and alluring, to hold the cup of drunkenness to their lips.\*

\*SQUALOR AND INEBRIETY—MR. CHADWICK'S CONFESSION.

When I was examining the slums of Edinburgh, I met an occupier of one of them, whom I well remember. He was a strong, well-built man, who answered the questions I put to him with great clearness. He was a porter, and earned more than twenty shillings a week. I asked him how he expended the wages he got, and he stated the details of his expenditure with apparent honesty. But these only amount, I said, to one-half of your earnings. What do you do with the rest of your wages? "It goes in whiskey," he said. I could not help expressing my surprise and concern that so sensible a man as he was should give himself up to such a course. "Well, sir, this is the only place I could get; and if you were to live here you would drink whiskey, too." It so happened that while I was there I did feel a coppery taste in my mouth, a premonitory symptom from so depressing an atmosphere, and immediately I felt it, it is the fact that, rightly or wrongly, I sought correction in a diffusive stimulant—some warm brandy and water.—*Edwin Chadwick.*

As one important step toward providing means for making the dwelling places of these men, women and children fit to dwell in, we must learn to spare something from the ornateness of future buildings of all descriptions in the best quarters of our cities.

"But," it is said, in apology for this ornateness, "beautiful, rich decorations, displayed to public view, have an uplifting, refining influence on the poorer people, and incite them to live a higher life." The same old plea! Let us examine it a little.—For example, a hod-carrier, leaving at morning his fetid domicile, and passing, on his way to work, the rose window and traceried spires of Saint Patrick's Cathedral, or the marble portico and extraordinary frieze of the Algonquin Club (Fig. 7), this hod-carrier, in New York or in Boston, is so uplifted by this architectural spectacle, that he goes on to his plodding work with a song in his heart, and feels his load some pounds the lighter. And when he returns that way at night, again as he passes by and gazes is his spirit exalted; so that amid the stench of his domicile, when he has reached it, he feels at peace.



FIG. 7. ALGONQUIN CLUB.

No qualms of his liver, which might otherwise be disturbed by the foulness, move him to gulp a potion of bad whiskey to the resultant sorrow of his family; for has he not this day passed under the bright influence of a piece of noble Art, which has refined his whole nature—

has helped develop the higher manhood in him? So, little by little will he be uplifted by the glorious spectacles which appeal to him as he fares abroad; and will reckon not how crowded, sunless, and beset by sewage stinks the rooms of his own immediate home may be.

Something very like this is implied in the vague dissertations about the refining influence of magnificent Architecture upon our poorer people. With society in its present condition, have we really faith in the truthfulness of such panegyrics when we utter them?

Is not this rather the truth—that it merely thrills the vanity of people well-to-do, when they gaze contentedly upon an environment of architectural splendor provided for them? Let us be honest; let us understand our own motives. We who are fortunate provide these “divine things of Art” to pamper our own lives, and not with any real purpose or effect of uplifting the poor and lowly. They, gazing from the standpoint of their starveling lot upon surrounding splendors of Art, are stirred, not as by an afflatus from Heaven, but rather as by an emanation from some demon-power, which displays before their eyes its works of pride, offering them stones where they plead for bread.

Yet it is often urged—and this is an argument of seeming great weight—that lavish carving, painting, upholstery of magnificent buildings is all most beneficent work, since in the doing it employment has been furnished to people glad of the opportunity to earn wages. Yes! after the wages of the common day-laborers employed on such buildings have been urged down to the lowest notch, that there may be money left to hire skilled labor for this lavish decoration (Fig. 8), the skilled labor is set to its work—and to what purpose? To flaunt in the face of Heaven stark, lifeless

shapes in stone and timber; to overload rooms with inanimate fantasies of design which minister no benefit to people already comfortably housed and fed; while from the unwholesome dens which *that same hired labor, working in different channels*, might have replaced with something wholesome—from the abodes of living souls untutored, erring, half-sheltered, half-fed, half-conscious of what their birth-right is, ever the voice of suffering, despair, defiance goes up to God.

Such an allotment by society of its available labor is most unwise, most unholy. It may be safely asserted that on the Back



FIG. 8.—ST. PATRICK'S, NEW YORK.

Bay district of Boston, for example, two-thirds of the money which has been expended upon the buildings (Fig. 9) there existent would



FIG. 9. DOORWAY, HOUSE ON COMMONWEALTH AVENUE, BOSTON.

have sufficed to provide an equivalent number more beautiful in their moderation and refinement than most of the present struc-

tures, which are so uselessly gorgeous, especially in their interior workmanship. The few refined, temperate examples in this famous district show what might have been done with all. And that redeemed portion of one-third in money and labor might have been devoted to doing in the North End tenement districts of Boston what George Peabody did in London. This might have been done patiently, systematically, firmly; with better results than have followed his well-meant efforts to provide decent homes for the rank and file of working people.

What is thus true of Boston is true no less of New York. It is true of every one of our cities wherein sharp contrasts of luxury and poverty are manifest—wherein the chief people have been lavishing upon unessentials of decoration the loving care and solicitude which should, by every law Divine, be devoted to the essential welfare of the toilers who help them gain their wealth.

To be sure it is sometimes argued—and this is a phase of thought which is a most serious menace to our social well-being—that the fortunate classes owe no compassionate care to the unfortunate classes of society. "For," the argument runs, "the power to surround one's self and family with every luxury which the toil of humanity can be made to contribute, is a power to be freely exercised, being the reward of superior virtue. While the unfortunate, slavish condition of the poorest, feeblest classes is brought upon them by their own shiftlessness and their own misdeeds. Let them look to themselves: they have put themselves in a position to serve and suffer."

Many centuries back, this same pride of the Sadducee and Pharisee, always a principle of retrogression and decay, had built itself a Temple "adorned with goodly stones and gifts." And

when for the work was asked the praise of One who came to establish God's kingdom in place of the kingdom of Mammon, His answer was: "These things which ye behold, the days will come, in which there shall not be left one stone upon another that shall not be thrown down."

## 2.—AN APPARENT DUTY OF OUR ARCHITECTS.

Of the three arguments just considered—arguments so often urged to justify magnificence in Architecture—the last only is the one to be met in debate without mercy, blow for blow. When the spirit manifest in it becomes predominant among a ruling people, history shows that it is often answered at last by the roar of the risen populace, "that awful mingling of the cry of the wild beast and the voice of God." The other arguments—that magnificent Architecture helps exalt the common people, and that the creation of such magnificence is beneficent in that it gives employment to labor,\* are worthy of respectful consideration; yet are indeed fallacious. They cannot justify, in the present state of society, an ardent devotion to the development of Architectural splendors.

With so much misleading thought directing the development of American Architecture, the duty of our Architects is evident. That duty is to conceive and urge ideals in their Art which shall lead

society to build with more justice and consistency than has been the custom of late years. The laws of artistic unity, no less than those of brotherly compassion and charity, demand a modifying of the present painful contrasts of magnificence and wretchedness; demand a more equable allotment of domestic comforts among our people. Labor should be diverted from its work of extraneous decoration in the elegant districts of the cities, and devoted to the work of persistently clearing out, rebuilding and expanding the tenement house districts. Ancient Rome accomplished somewhat successfully a similar work in her noblest period—the period of the Republic. Are we unequal to such a task, with the marvellous appliances of these latter days at our command?\*

No class of laborers will suffer through the measures requisite for achieving this reform. There will be no less labor for men of any handicraft—only a different distribution of the laborers. For example, there will be less demand in the mansion-house districts of our cities for stone-cutters, joiners and carpenters, to do uselessly elaborate, decorative work; and an increased demand in the tenement districts for the same men to do plainer work. The services of the Architects would be more than ever in demand. Right effort by the individual property owners, as well as the forming of building syndicates, and the enactment of stringent laws as to drainage and widths of streets would be involved. And the result of all this direction of energy would be the advent of a period of more general domestic virtue and happiness, of brotherly feeling and good will, supplanting the present period of growing

\* This was Colbert's possessing idea; and by its earnest advocacy and application he justified the splendor-loving pride of French royalty; stored the houses of the rich with the spoil of the poor; and started his nation on the broad way to the Reign of Terror. Poor bedizened France! flushed with apoplectic glory; replete with palaces while her miserably-housed populace was corrupting: what blood-flow and anguish has she suffered during mighty efforts to eradicate a social disease, primarily engendered by the voluptuous ideals of the Grand Monarch and the false economy of his Minister of Finance!

\* Since this was written, the news has transpired that King Humbert of Italy is aiding the work of renovating the poor quarter of Naples. In this process, thousands of unworthy houses will be gradually demolished and replaced by decent dwellings.

distrust and estrangement between the leaders and the rank-and-file of our population.

Already, with gladness be it said, there are signs betokening the development of wiser ideals in Architecture. Some of our foremost Architects are exhibiting in their later work that simple gracefulness of design so much better than elaborate richness and grotesque invention. And the clients who invite and love work of this temperate character are very often people who spare in their building, that they may have money to devote to many quiet deeds of charity.\* It is evident that this good leadership of certain foremost men in the profession is gaining followers. If this right instinct in design can be reinforced by moral thoughtfulness, and made to serve a moral purpose, unmeasured good may be

\* It is related that for generations a certain Japanese family had a box into which they put percentages. Said one of them: "If I want to buy a garment that cost \$1, I buy it for 80 cents; or give a feast that would cost \$5. I give it for \$4; or to build a house for \$100, I build it for \$80, and put the balance in the box. At the end of the year we meet, open the boxes, and give the contents to the poor. It costs us some self-denial, but we are always prosperous and happy." They call this worshipping "The great bright God of self-restraint."

accomplished by the Architects of America. And this is the moral purpose which should dominate us,—that our Art should have for its ideal, for its objective aim, to which all else should be subordinated, *the Home Welfare of all the people of our land.*

In the pursuit of this ideal, there is no call for Spartan austerity in design,—for an abstinence from beauties of form and color in our public buildings and in the dwellings of prosperous people. Such beauties, rationally exhibited, are of great worth and helpfulness. What is required is temperance—a following in design "that rational course of middling action which men call 'common sense.'"

As to what constitutes the desirable temperance in Architectural design—this must be determined by careful study and comparison. At risk of some appearance of dogmatism, the work of comparison, with a view of designating existent models which manifest this desirable temperance, will be undertaken in the succeeding chapter.



## CHAPTER II.

### DESIRABLE AND UNDESIRABLE STYLES OF ARCHITECTURE.



UPPOSING the desirableness of restraint and simplicity in Architecture to be granted, the question naturally occurs:—"What style of Architecture shall serve as basis of design?" There is much material from which to choose. The Architect, in this day and generation, gains ideas not only from the buildings seen on his travels, but from a profusion of books and photographs which furnish specimens of the architectural work of many centuries. These specimens compose a collection ranging from the Pyramids of Egypt to the Parliament Houses of England; to say nothing of later work.

Being thus beset by examples of what has been built before our day, it is vain to discuss the possibility of inventing "a new style" in Architecture. To build rationally in an "original style" is no more possible than to furnish society with a useful code of "original statutes," in which shall appear no trace of the commands of Moses, or of the laws of Greece and Rome. Mark well the expression, "to build *rationally*." It is easy enough to *build*

in a merely original fashion; we have most abundant and most lamentable evidence of that. But the rational, virtuous types—the worthy models in Architecture, prepared for us by past experience and best fitted to our present needs, are few; and are positive, graceful, orderly in their nature. Holding faithfully to these tried and proven types as bases of our modern design, we may nevertheless find plentiful opportunity for variety in the work based upon them. Just as, by the ever-varying disposition of a few constant elements of ocean and lake and river, snow and verdure, plain, hill-slopes, crags and cloud-swept sky, God builds us a setting for our lives,—a setting new to us every morning and fresh every evening—ininitely changing, ever appealing to us in some new grouping as we go. There is a lesson here for those of us who will be restlessly seeking to invent new vagaries, unseen before, wherewith to compose the little structures we are building beneath the eternal dome of heaven. As well weary of the elm tree as of the chaste Ionic column. As well weary of the sky itself as of the sturdy Norman arch that so denotes support.

Among the things of our architectural heritage which furnish us with valuable elements, may be reckoned the ancient Athenian

Architecture; as also the early Roman work, antedating the period of Augustus. Of equal worth with these examples are the round-arched and early pointed Gothic buildings of Europe; buildings belonging to the period when the Gothic architects dared occasionally build a buttress or a wall of plain, honest masonry (Fig. 10) without laboriously slashing its whole surface into panels and niches.



FIG. 10.—CATHEDRAL AT NOYON, THE BIRTHPLACE OF CALVIN.

There are now being brought to notice abundant specimens of a style which developed in France during the period of the Reformation and subsequently; a style characterized by broad masses of honest, plain wall, enlivened here and there by touches of chaste, decorative detail (Fig. 11). The moulding influence of the courage, vigor and integrity of spirit which characterized the Protestant reaction against the manifold extravagances of Romanism, is plainly manifest in this Architecture. It is built and hewn into shape chiefly by those brave Huguenots who, tried by all cruelties of persecution, were proven to be the very noblest of the French people. Would we appreciate the quality of their virtue, we have only to recollect that they contributed to our American life the personality of Anthony Benezet.

As a coincidence which helps prove how thoroughly the architecture of a period is expressive of the human thought and character then current,—England, in her period of first reaction against the excesses of Romanism, also produced a type of architecture corresponding to the praiseworthy Chateau style of France. The detail of this so-called Elizabethan style of England is at times overdone and grotesque; but there is much that is meritorious in the



FIG. 11. A HOUSE IN CHESHAM, ADAPTED FROM S. J. WILKINSON'S "SKETCHES OF ARCHITECTURE."



FIG. 12. BRISTOL HOUSE, CORNWALL, AS LIVED IN BY QUEEN ELIZABETH.

composition of these homes (Fig. 12) of the English gentry of the early Protestant period. In both these 16th and 17th century styles of France and England, the decorative detail is often

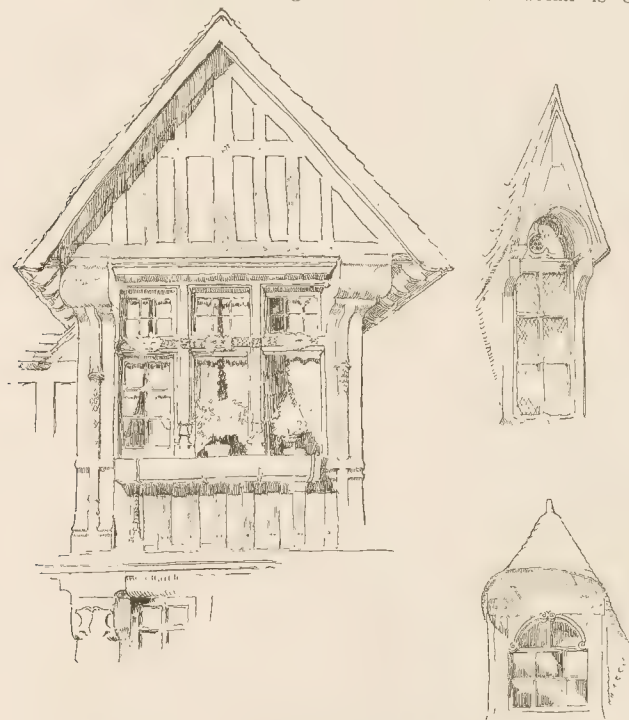


FIG. 13.—HALF-TIMBERED WORK. ADAPTED FROM SCHWENCKE'S "SKETCHES OF ALGERIA."

based on the Roman Orders; while there are reminiscences of the free, wild Gothic spirit in the picturesque plans and outlines

of the buildings. The half-timbered domestic work (Fig. 13) of this same period, in England, France and Germany, is honestly constructive, usually decorated in good taste and moderation, and is well worthy to serve as a basis for modern design.

Among architectural examples to be avoided as models, may be counted a great quantity of profusely ornate, pattered, feeble stuff, more or less ancient, furnished us by India and other oriental countries. As for the ponderous works of Egypt, born of the absolute power of monarchs and the abject servitude of the masses, these stand as historical evidences and as monumental warnings. They are not for our imitation; we have outgrown the excuse for such tremendous follies.

The gorgeous Corinthian and Composite styles of the Roman Empire, and the florid extravagances of Late Decorated, Perpendicular and Flamboyant Gothic, are the fruit and expression of a period of license, corruption and injustice in a State and in a Church; they are not for us to copy. Neither is there much else than warning for us in those vast, ornate structures, bequeathed by that breed of tyrants whose sins were visited upon the best monarch of their line in the wrath and woe of the French Revolution. Equally serviceable as warning is a large part of the Renaissance work of Italy; work at the portals of which swarm specimens of the breed of beggars evolved in the process of its erection. In truth there is little to commend in any of the Renaissance architecture of continental Europe; architecture inspired by an admiration of tyrants for the works accomplished by their archetypes in the splendid, corrupt days of Old Rome. The ornateness of this European Renaissance ran to seed in the Rococo style (Fig. 14), the most brutal, senseless flaunting of

wasteful frippery before the eyes of a starving populace that ever disgraced the earth. Rococo expresses fittingly the character of that mad fever of voluptuous tyranny which reached its height



just before the awful corrective outbreak of the French people; an outbreak which humanity can almost forgive, so frightful was the disease of social life at which it was aimed.

Again, in seeking models, most certainly to be shunned is that vast agglomeration of ornateness,\* imitated from everything vain-glorious under the sun, which has accumulated during the last century on English soil, as tokens of that pride and materialism against which the voices of Eng-

land's prophets are warning her. Yet, at the same time, many of the English Architects have been doing work temperate and beautiful (Plate V), which some of their American brethren have been studying with exceeding profit to themselves. For that Anglo-Saxon nation in which evil and good are so mightily striving together, is in all things setting at once the worst and the best of examples to the world. In its turbulent life is working the leaven of holiness. Through its blood runs the current

\* The most notable specimen is the Royal Parliament House at Westminster. Here labor has been riotously lavished upon stone-carving which is now crumbling beneath the corrosive touch of London fog.

from the veins of those old ancestors of whom the Roman saint exclaimed: "Angles! They would be Angels if they were Christians."

As to recent American Architecture, suffice it to say that, mingled with the great quantity of architectural extravagances evolved in the process of groping after a surpassing "national style," there are also many excellent specimens (Plates I-IV) which are an honor to the American architects who designed them.\*

Exceeding valuable among the things of our architectural heritage are the examples, in our own America, left us by the men who thought and fought out the Revolution, and established our nation. They found their models in the simpler forms of Roman and of Greek Architecture. They wrought these forms usually in wood; a material which commands less respect than the stone in which their ancient originators wrought them. Yet the classic doorways and windows (Fig. 15), cornices and porticoes of our colonial buildings are instinct with a delicacy—a genuine refinement, which in itself bespeaks the high character of the men who

\* Dangerous as it is to emerge from the realm of abstractions into the realm of concrete example, we cannot refrain from citing the very conspicuous instance of two American buildings which, standing shoulder to shoulder, show, the one what Architecture should be, the other what it should not be. We trust that no offence will be taken at the comparison; for it is made in the friendliest spirit. The two buildings referred to are the *Times* Building in City Hall Square, New York; and the Potter Building next it. The *Times* Building may even have cost more, structure for structure than its neighbor; nevertheless, had Mr. Post worked in the spirit exhibited in the design of the Potter building, his structure would have been vastly enhanced in cost, with no corresponding enhancement in beauty. As it is, given a notable building to be constructed of noble material, Mr. Post has produced an edifice which stands temperate, beautiful a constant rebuke to irrational, extravagant methods; a wholesome object-lesson in architectural design. Excepting a little offence of inutile grotesques upon its dormer windows, there is nothing that one could wish spared from the effectively-applied carving which here and there touches with life its massive, quarry-faced stone-work. This exemplifies the spirit needed in our architectural design, from the instance of the hugest public building to the instance of the tiniest cottage.



Gale Lodge.  
HENRY HOBSON RICHARDSON, ARCHITECT.



AT BAR HARBOR, MAINE  
WM. RALPH EMERSON, ARCHT.

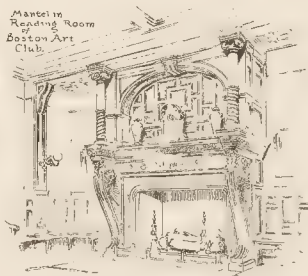


TRINITY RECTORY, THE RESIDENCE OF PHILLIPS BROOKS.  
HENRY HOBSON RICHARDSON, ARCHITECT.

*The authors had intended to show a view of the Memorial Dining Hall at Harvard - William R. Ware and Henry Jan Brunt, Associated Architects. But in the urgent haste of getting to press, there was no time for preparing an adequate drawing of this noble work of the Harvard Memorial Building.*



Church of St. Sylvia.  
Bar Harbor:  
W. R. EMERSON, ARCHITECT.



Mantel in  
Reading Room  
Boston Art  
Club.

WILLIAM RALPH EMERSON, ARCHITECT



HOUSE AT BOUVAIN, MASS.  
WM. RALPH EMERSON, ARCHT.





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HOME, WOODS HOLE.  
By M. Ogden Jones.  
Windsor & Barr, Architects.  
Boston, Mass.



By permission from American Architect

Farwood, A Country House.  
By W. Wilson.

Wilson, House of  
Architect



from Building

House at Orange, N.J.  
Edw. T. Hapgood,  
Archit.

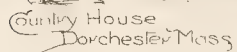


from Building

Sketch of Cottage  
By W. W. Palmer.  
Bruner, Noyes & Taylor  
Architects

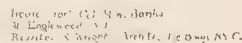


PLATE III.



von Bundes

Abot and Chandler, Architects  
Boston Mass



from "Bulding"



CHapel at Tufts College  
J. H. Mann, Architect



from Builders



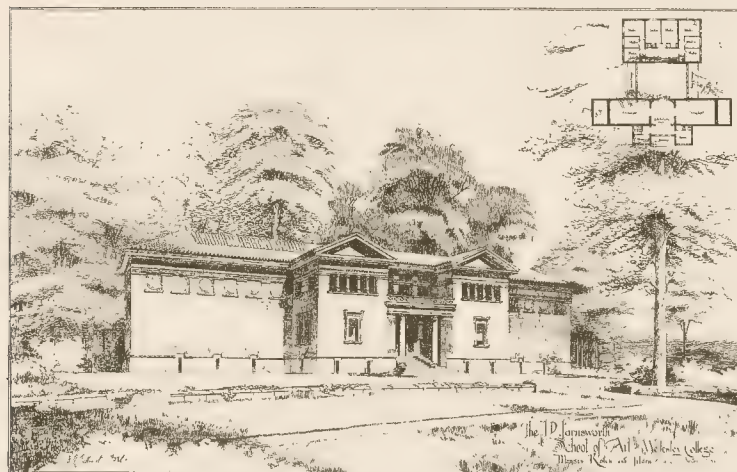


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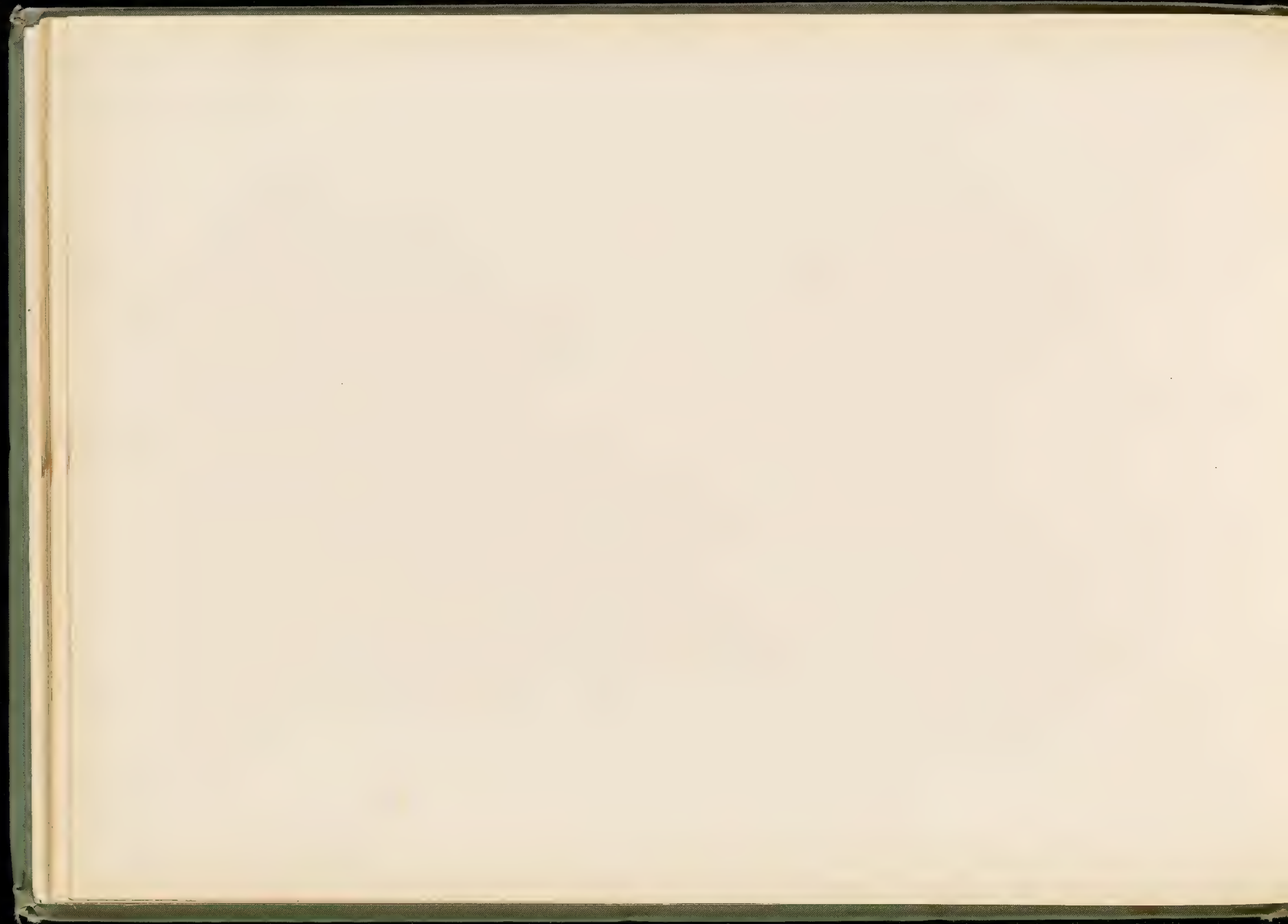


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A BANK BUILDING BALTIMORE, MD.

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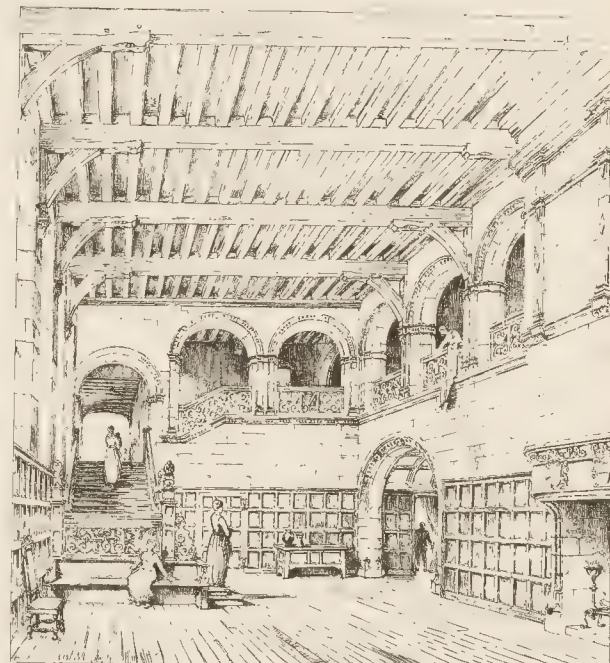




from British Architects  
in a House, London, 11

from  
of American House of Architecture

British Work.  
Temperate and  
Beautiful.



THE GREAT HALL AT BATSFORD  
ERNEST GEORGE AND PETER ARCHT

from Building News



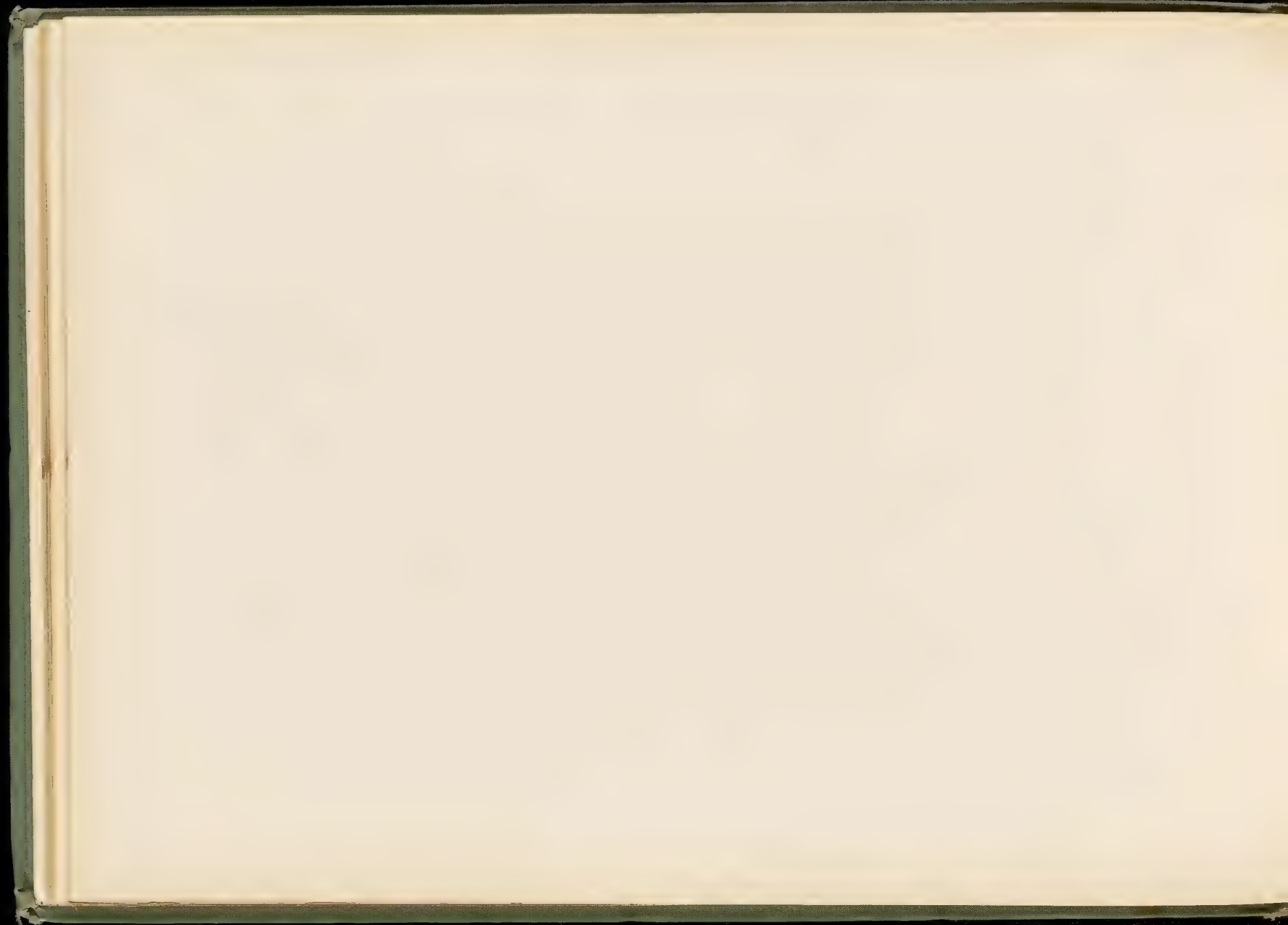
An English Vicarage  
from Webb, 1870



The Great Hall at Batsford  
from Building News

from Building News

from Building News



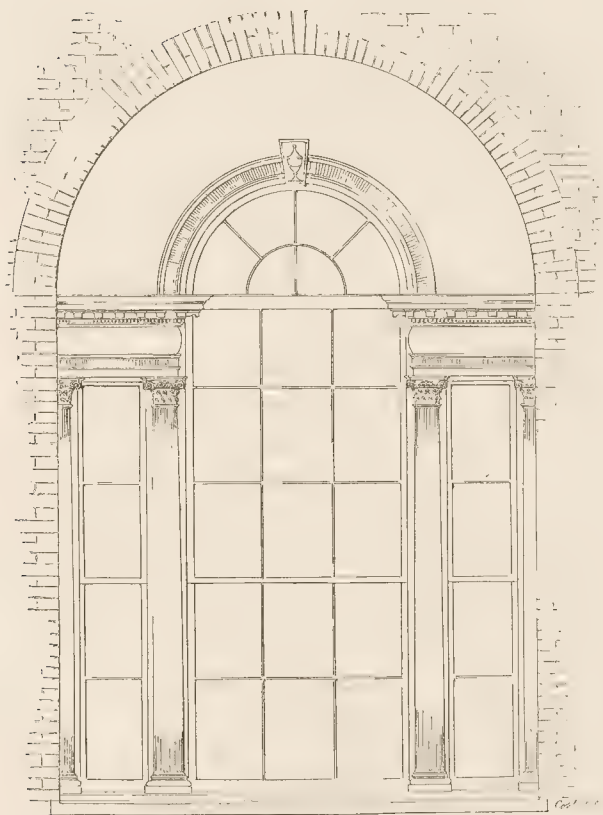


FIG. 16.

did such work. And it is worthy of note that wherever the democratic spirit was earliest developed and most marked, there

the work done by our Carpenter-Architects of the Colonial and early National times exhibits most of pure beauty (Figs. 16, 17). In and about Philadelphia, and along the New England Coast from Plymouth to Portland; throughout that territory where the protest against black slavery rang out long before the protest



FIG. 16. ENTRANCE, PHILADELPHIA.  
FROM PHOTO. BY C. D. ARNOLD



FIG. 17. COLONIAL DOORWAY, PORTSMOUTH

against tyrannies of the Crown; there, especially, we find the genuine refinement and delicacy, the temperate, telling use of detail; so desirable in architectural composition.

America has been suffering her period of admiration for such magnificent structures as those inflicted upon the world by the

Popes and the Medici; by Richelieu, Mazarin, Louis XIV and Colbert, Napoleon the Great and Napoleon the Little. It is gratifying that now, at last, the public taste is becoming awakened to the sterling beauty of our own Colonial buildings. Studying them, we may learn to apply ornament with the same temperance and grace that characterize these works of the founders of our country. This study will profit the Architect, however extensive the structure he is designing, or whatever be its distinctive style.

This "Old Colonial" style, based on the Classic Orders, is particularly well adapted to domestic work. Few and simple as are the parts which the Orders place at our disposal, we shall find that they possess a flexibility which makes their rational use easy, however broken be the floor-plan or sky line of the building.

A decided preference for the American Classic examples of the 18th and early 19th century is doubtless manifest in those specimens of our own work which we venture to publish. Yet there seems no good reason why any Architect should, under a notion of consistency, pledge himself to champion some distinctive style, to the exclusion of opportunity for working at times in some other style of apparently equal merit. Indeed, it seems advisable to vary occasionally the key of design; but when once the keynote for a building is struck, be the note any of the desirable forms of Classic or of Gothic, it should be consistently sustained throughout the work.

There is a great deal of work falling to the lot of the Architect which must be designed in what may be termed a merely constructive style (Fig. 18). From considerations of economy, he must dispense almost entirely with decoration; whatever beauty his design possesses being gained through graceful proportions of

masses and by pleasing shapes and judicious arrangement of wall openings. In this vein of design the Architect may render most valuable service. The beauty which he thus gives to a building shaped under his direction, costs only his own thought. It is no more expensive to build gracefully with a given amount of material than to build awkwardly.



FIG. 18.

As to the permanence of buildings—much has been said and written about the nobility of erecting structures which shall endure for ages, as a rich heritage to succeeding generations. In some buildings of a public, monumental character this permanency is desirable. But in case of a dwelling, it is in many respects best that the structure endure not much more than a century. For though it is in a measure true that "an old home is like an old

violin—the music of the past is wrought into it," yet it is also true that in a few generations a certain mustiness is wrought into it, too; so that its walls had better be cleared away, to be replaced by something fresher.

To design structures of a somewhat transitory character is no ignoble task for the Architect. If it be even a mere shell of a wooden summer cottage (Fig. 19) that he is called upon to contrive, he need not despise the work; he may well give his best



thought to making the house graceful, to grouping its rooms effectively and conveniently, and to inventing bits of pretty detail here and there; for though the structure be only ephemeral, while it does endure it is the home-shrine where parents are administering to children the freshest, sweetest things of this fair earth.

Let us not be over-disturbed, then, by flings at the temporary character of much American architecture. Indeed it is of far more importance that during our own day and generation we live

wholesomely together in brotherly love and something like community of comforts, than that we build splendid, long-enduring monuments to catch the wonder of coming generations. We may bequeath them better things than these splendors: the virtue that gleams God-like from the eyes of a living people excels infinitely the glory of carved and emblazoned piles of insensate masonry and timber, evolved at sad sacrifice of human health and happiness. And though, in the beneficent process of taking the corrupt souls of society and making them holy, we should be compelled to strike an average of wholesome, air-swept wooden huts for everybody—which however is far from needful—we should then be preparing a better heritage for posterity than we now prepare through our ill-advised process of finding cities brick and leaving them marble.

To sum up then—the building designed by the Architect, whether it be long-enduring or ephemeral in character, should be conscientiously studied, and shaped in accordance with the most worthy architectural models. Not slavishly copied from them, but shaped according to the evident rational principles governing their creation. And we shall find these most worthy models in work built during periods when men were most chaste, brave, reverent, brotherly. Patterning after such work, society will find itself ennobled by the process; even as contrariwise, society will find itself degraded by patterning its Architecture after work done by men licentious, vain-glorious, tyrannical.

Art which springs from virtue, imitated, guides the imitator toward the virtue whence it springs.

### CHAPTER III.

#### WHEREIN CERTAIN OF OUR OWN DESIGNS ARE SENT FORTH TO JUDGMENT.



THE considerations expressed in the preceding chapters have influenced strongly the character of our own domestic work presented to the public in this book. Added to these considerations, as influences giving shape to our designs, are the conditions of life in this commonwealth of Maine. Taking heed of the warnings as well as the good examples exhibited elsewhere; and appreciating in some measure the virtues characterizing life here; our endeavor has been to evolve work which shall be in harmony with and shall encourage what is best in our people.

Life throughout this commonwealth is nearer the normal,

wholesome type than is life in some other portions of our great country. In this declaration is easily detected a flavor of the sectionalism which seasons every man's statements about his own especial home-land. And yet allowing duly for this, the declaration is, we think, warranted by facts. For men here, whatever may be their faults, have not far forsaken the doing justly by each other in their daily traffic; employers usually treat their employees as fellow-citizens; there have not been established those extreme contrasts of wealth and poverty which tempt the few to command magnificence at the expense of the many: there is, instead, a happy mean of general comfort.

At a time when other sections of our country are developing an evidently demoralizing luxury, there is exhibited here throughout Maine a primitive simplicity and wholesome vigor of life which may serve as an object-lesson to the student of social problems. The path to social health which is being sought vaguely through abstract ideals, may perhaps be here fairly indicated by the concrete example of an existent commonwealth. Already Maine is eagerly sought as a recreating-ground by people whose nerves need soothing. The natural scenery of this healthful region is an important factor in this recreative process; yet doubtless, too,

another important factor is the prevalent wholesomeness of social conditions. One feels here no impending menace of some popular paroxysm; but feels rather the calm spirit of a contented people



In Portland.

FIG. 20.—HOUSES IN PORTLAND.

enviored by the unperturbed things of nature. Contrast the atmosphere of social security here with the social atmosphere of—well, say the northeast corner particularly of Illinois.

The cities of Maine are small; but present undoubtedly a higher average of public health and happiness than is presented in many a vast, cumbersome metropolis whose records of wealth and population appear so imposing in the census. Such a city as Portland, for example, exhibits much that is most desirable. It is a city of true homes (Fig. 20), comparatively free from the offence of forcing, on even its poorest citizens, noxious dwelling places as their lot. Then in many manufacturing towns there is a generous



FIG. 21.—A MAIN FARM-HOUSE.

regard for the rank and file of work people—a care for their home welfare, unknown in some other sections of America, where ambition and avarice are rife.

Simplest, most ungarnished of all, yet in many respects lovely, is life in the towns which are scattered along the sea-coast, among the farm-lands, and along the southern borders of the vast forests. Here abound dwellings (Fig. 21) which express in a simple, primitive fashion, more or less graceful, the idea of home-comfort. Worthy of all reverence is the truly noble domestic life of which these dwellings are the scene. Within their walls men, women and

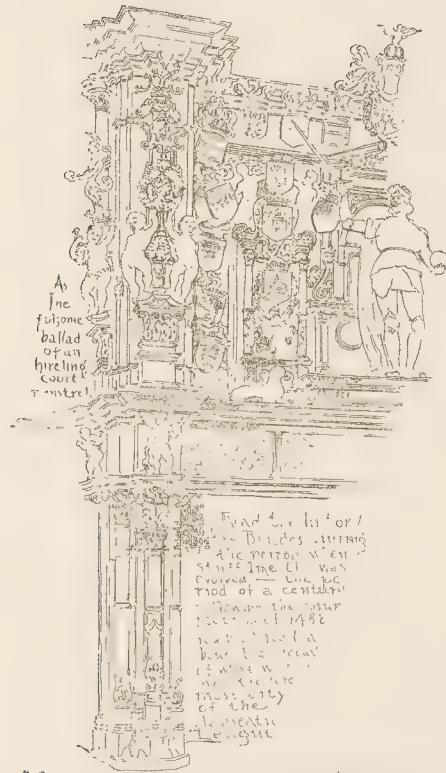
children, drawing their inspiration from the words of the Bible, cherish holy ideals and live reverent, brave lives; caring with all the heart and soul for each other. On the wall of many a fore-room hangs the picture of some boy or father who fought to the death in the nation's armies, for the noblest cause that ever palliated the awful sin of war. From these fair homes have gone forth with a "God-speed" some of the best souls that have helped people the great West, or have contributed their sturdy, virile lives to the society of our mighty cities.

And throughout the souls of these people of Maine, in city, town and village, there runs a deep, strong under-current of reverence and love for all that makes for freedom and equality and holiness of life; and an equally deep, strong antipathy for all that tends to social degradation and slavery and decay. These people do not forget what our nation's history has been, even as also they have ever in mind ideals not all vain-glorious of what her future is yet to be. They forgive past offences against freedom and equality, expiated in blood; but they do not forget what the repression of such offences has cost them. In their cities and towns are monuments, in their plain halls of state are battle-flags, eloquent to tell of men who, upheld by the prayers of mothers and wives and children, gave their lives in braving one power that tended mightily to engender national degradation and decay. And among their living men are many equally brave in offering, for this same cause, lives which were happily spared by the fate of battle. And the spirit of these people of Maine is all awake, as in the past, against any power, be it an old one persisting or one new-grown, which shall tend mightily to degrade in any section of our country the mass of men.

Sins there are among these people: here, as ever, the same old devil tempts, the same old lusts war against the soul. But of their offences nothing now. It is not the occasional sinner, but their many good that we are declaring. Their justice and mercy towards each other, their esteem for freedom, their reverence for religion—not superstitious, but a reverence for its priceless worth as a guide to every-day living; all these virtues find best fruit and fullest expression in a prevalent love for home, and in the resultant beauty of their domestic life. They are a pronounced type of that citizenship which is, throughout our country, the element tending to national health and virtue and prosperity.

These words, meant to indicate some measure of regard for the character of life around us, are no merely vain words, irrelevant to the subject under discussion; nor do we fear that any thoughtful reader will so regard them. For only as the Architect is in sympathy with what is good and eternal in the society wherein he labors, can he evolve work which shall reinforce and encourage that goodness, creating for it an environment of true beauty expressive of his honor for the virtue to which he is ministering.

And if he has not this sympathy with the good and eternal; if there is a falsehood at his heart that attunes it wrong, so that it thrills with greed after riches and scorn for the poor and lowly, with contempt for plain domestic virtue and with lust of pomp and wassail, then his work, be there ever so much intellectual power manifest in it, will bespeak the falseness too, and will be as a poison to the public life. It may encourage pride and vain-glory; it may startle the eye and inflame the public taste by its richness or grotesqueness; it may be as the fulsome ballad of an hireling court-minstrel (Fig. 22) lauding, in utter heedlessness of



Mantel in Palace of JUSTICE, Bruges.

Springs, is a delight to all who know it. There are some few favored men who have been by him year after year, who have

the poor and weak, the luxury and notable power of the fortunate; or as a ribald song,—for this Architecture of ours is “frozen music,” and stirs the heart no less than do the songs of a people. His work may be all this; and then, however imposing it may be, it is influential on the side of evil; and the world in which he has labored is not so good as it might have been, had he, in passing through it, made wiser use of his opportunities and left a holier touch upon its life.

There is an architect in this country, whose beautiful domestic work, scattered over a wide area from Mt. Desert to Colorado

seen him daily at his work,—and who know the process of its creation. They have seen him, drawing-board before him and pencil in hand, his face aglow with earnestness as he rapidly sketches his conception of a design, explaining as he goes, so that all is a vivid picture of what the Home he is planning will be. Here is a Dining-room, with broad, cushioned-seated window to let in the morning sunlight; here a Library, with cosey reading-nooks to nestle in; here a Parlor, with a generous chimney-piece and with windows arranged to command this or that charming view, which is graphically described while the pencil flies unceasingly. The stair-cases and offices go to the north side, where they take the brunt of the cold draughts. Now come the chambers on the floor above. Here is the parents’ room: then next it a room or two for the baby children: he fancies a mother answering a little one’s cry at night, and so the rooms are cleverly connected, despite the demands for intervening closets and dressing-rooms. Then there is a chamber perhaps for a girl maiden-grown; and in his course of arranging closets, spacing windows and doors for the convenience of furniture, and placing the fireplace out of range of draughts, he will pause a moment to say with enthusiasm how beautiful and good the girl is, and tell what charming people are all the family. Then the planning is resumed, and there is evolved a nook for her writing-desk, and with the process a few words as to the pretty glimpse of landscape she will have from the window in it. There is a room, too, for one of the lads—“a first-rate little fellow.” This room has a cabinet contrived for jointed rods, rifles and the many traps that accumulate around a growing boy. The bath-room is placed where there is least chance for any gases from the model plumbing to reach the chambers. The servants are given pleasant rooms in their

own quarter, where they may stir freely, yet not interfere with the rest of the family.

The exterior of the house, studied in a series of clever perspective sketches (Fig. 23), receives the same earnest care as the interior. Trust one who can so minister to the family life within, to make also truly beautiful the walls without. And all this done with a thoughtful economy, which ensures the beautiful house at no great cost.



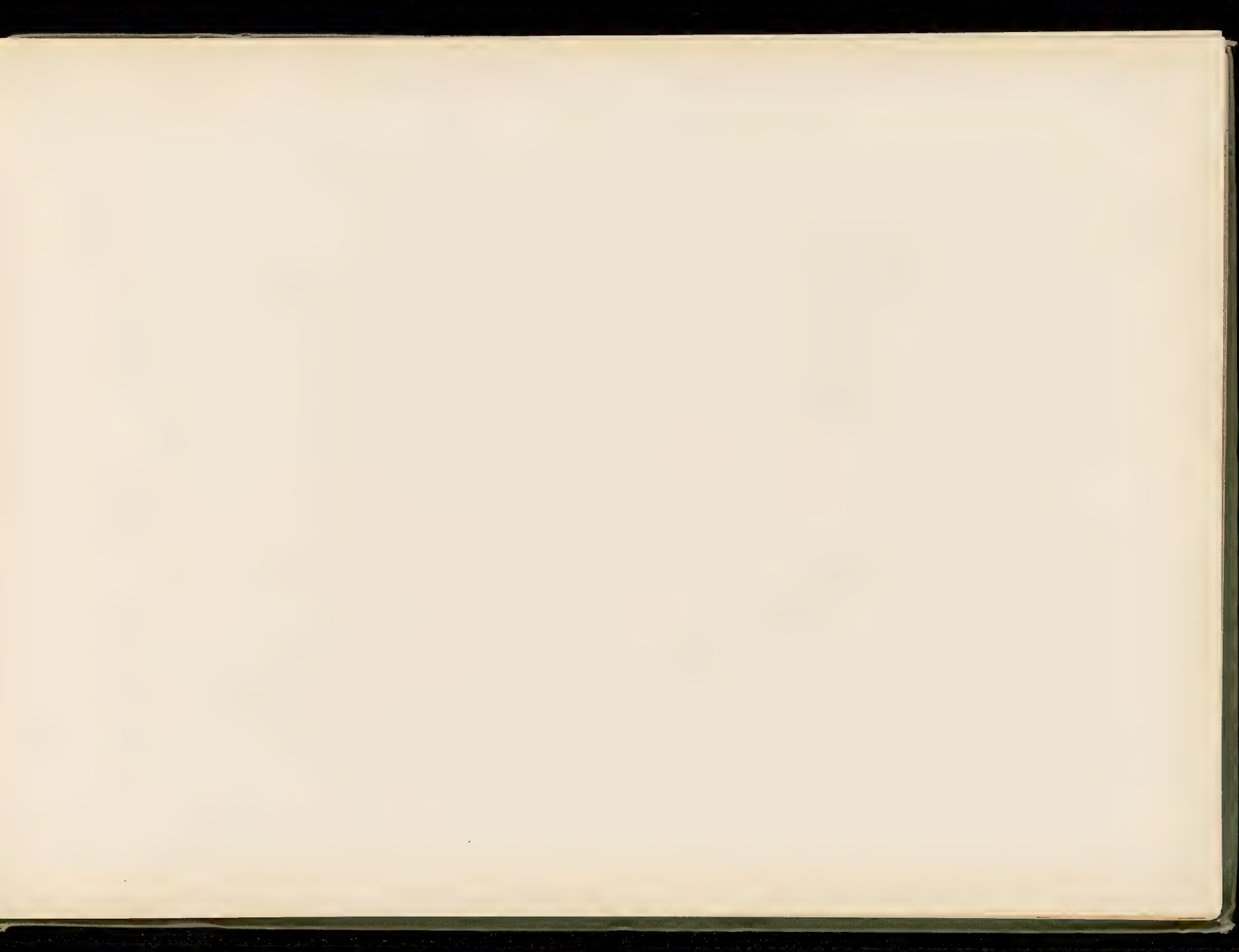
FIG. 23. A HANSEN. W. R. E. 1893.

Now this man's work is lovely, because there is instilled into it the power of a chivalrous, joyous nature, revering everything pure and brave and holy in his fellow-creatures; while scorning all that is extravagant, meretricious. The virtue which another of his line instils through his philosophy, he himself instils into American life through his Art. And, be it repeated, only as the Architect possesses a heart that thus beats in sympathy with the righteousness in society about him, can his work tend to ennoble that society. With this right sentiment at heart, the dwelling contrived by him

will have the true domestic feeling. The happy life of its occupants will verily gleam through the windows to stir pleasant thoughts in the soul of the passer-by. The exterior may be built in the plainest constructive style, or its architecture may be more elaborate: but the structure will not look like a house in a Classic or Gothic straight-jacket; it will bespeak a comfortable home arranged freely for convenience and wholesomeness first of all, and then graced by telling touches of decorative detail. Nor should these touches be too frequent. Broad spaces of plain wall render all the more effective the rare ornamentation which is here and there contrasted with them.

Leaving now this general treatment of the subject, our aim is, in these succeeding plates, to present some of our own specific schemes for rendering the Home artistically beautiful. There will be no attempt to treat questions of drainage, plumbing, or construction; we shall confine ourselves to exhibiting arrangements of plan, and architectural treatment of exterior and interior, including some touches of furnishing. No apology will be offered for the manifest democratic plainness characterizing our work. We have, in setting forth our opinions, striven to declare unmistakably that we consider this characteristic most desirable.

The dwellings shown are nearly all designed to stand free. Even here in the city of Portland, blocks of dwellings are not plenty. Portland is not engaged in compacting and building herself up in the air; the baneful results of such a method, exhibited elsewhere, are a needed warning. Garden space all around the dwelling is here the rule.



## HOUSE AT ISLAND POND, VT., FOR H. E. FITZGERALD.

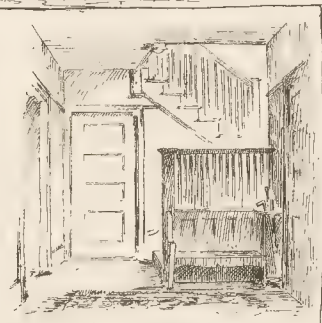
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THIS simple cottage at Island Point, Vt., cost \$2,300 complete. It exhibits the most primitive elements of architectural design. Such an authority as James Ferguson, D.C.L., F.R.S., M.R.A.S., F.R.I.B.A., might classify it as a specimen of "mere building," not architecture: but in our own terminology the word "architecture" comprises in its meaning even so primitive a structure as this.

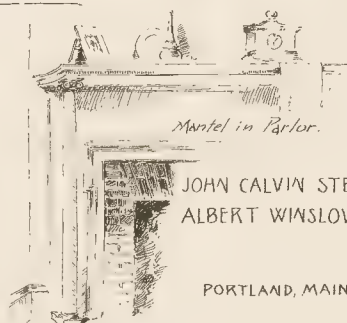




*Sketch for Cottage  
Island Pond,  
Vt.*

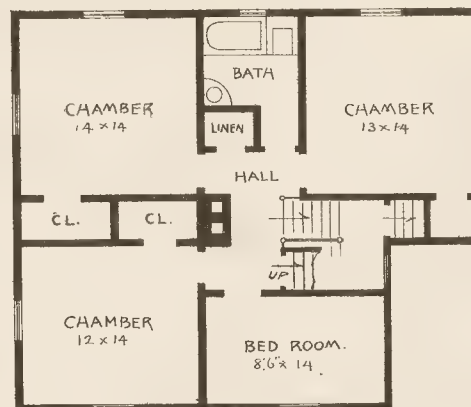


*The Hall.*

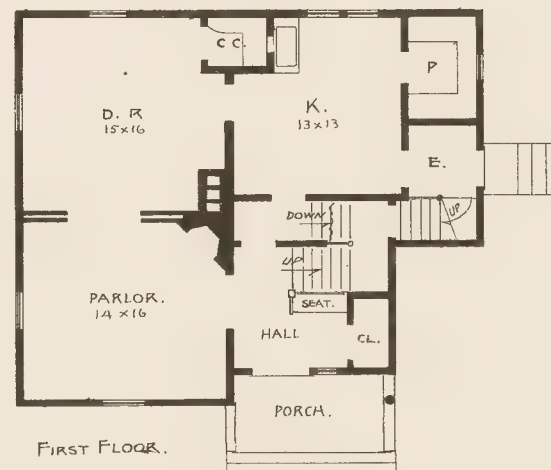


JOHN CALVIN STEVENS  
ALBERT WINSLOW COBB,  
ARCH'TS.

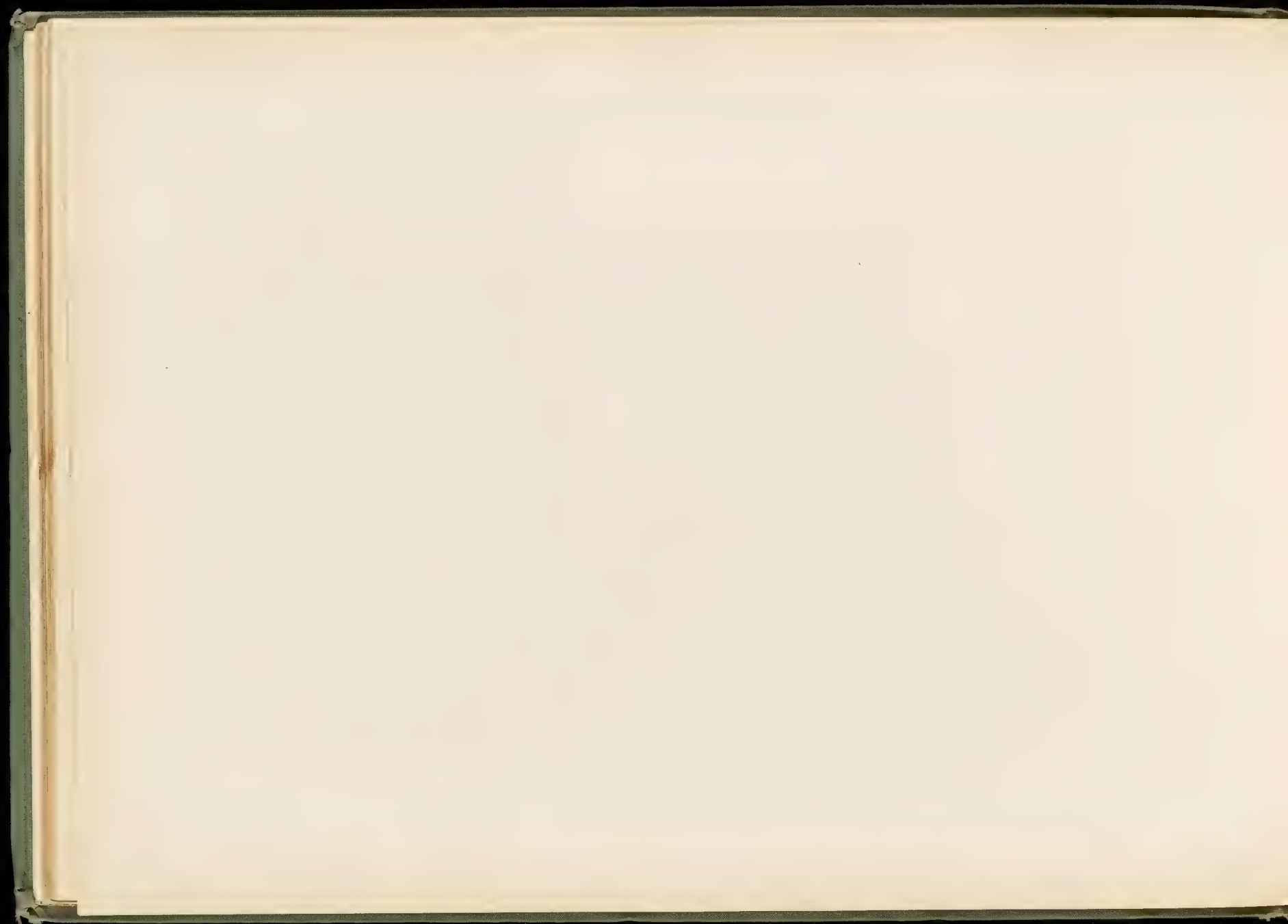
PORTLAND, MAINE.

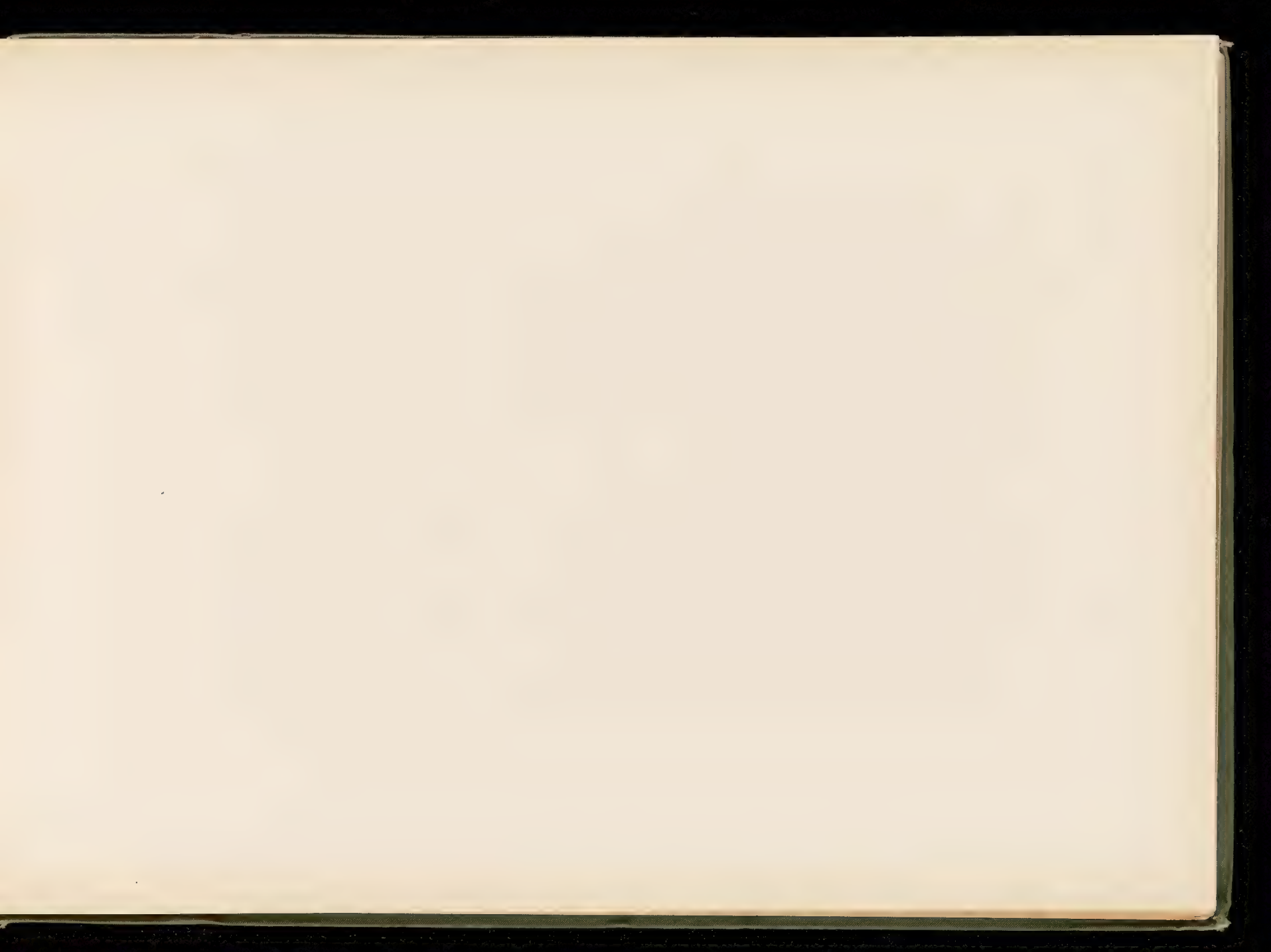


SECOND FLOOR.



FIRST FLOOR.





## HOUSE OF JOHN CALVIN STEVENS, PORTLAND, ME.

**THE** house shown in Plates VII-VIII is located on the high land of the Western Promenade at Portland. The first story is of brick, which protrude here and there at random, giving dots of shadow playful in their effect. Above the brick work the walls are shingled. Creeping vines and stately hollyhocks help make the summer aspect of the house particularly enticing, even to a disinterested spectator.



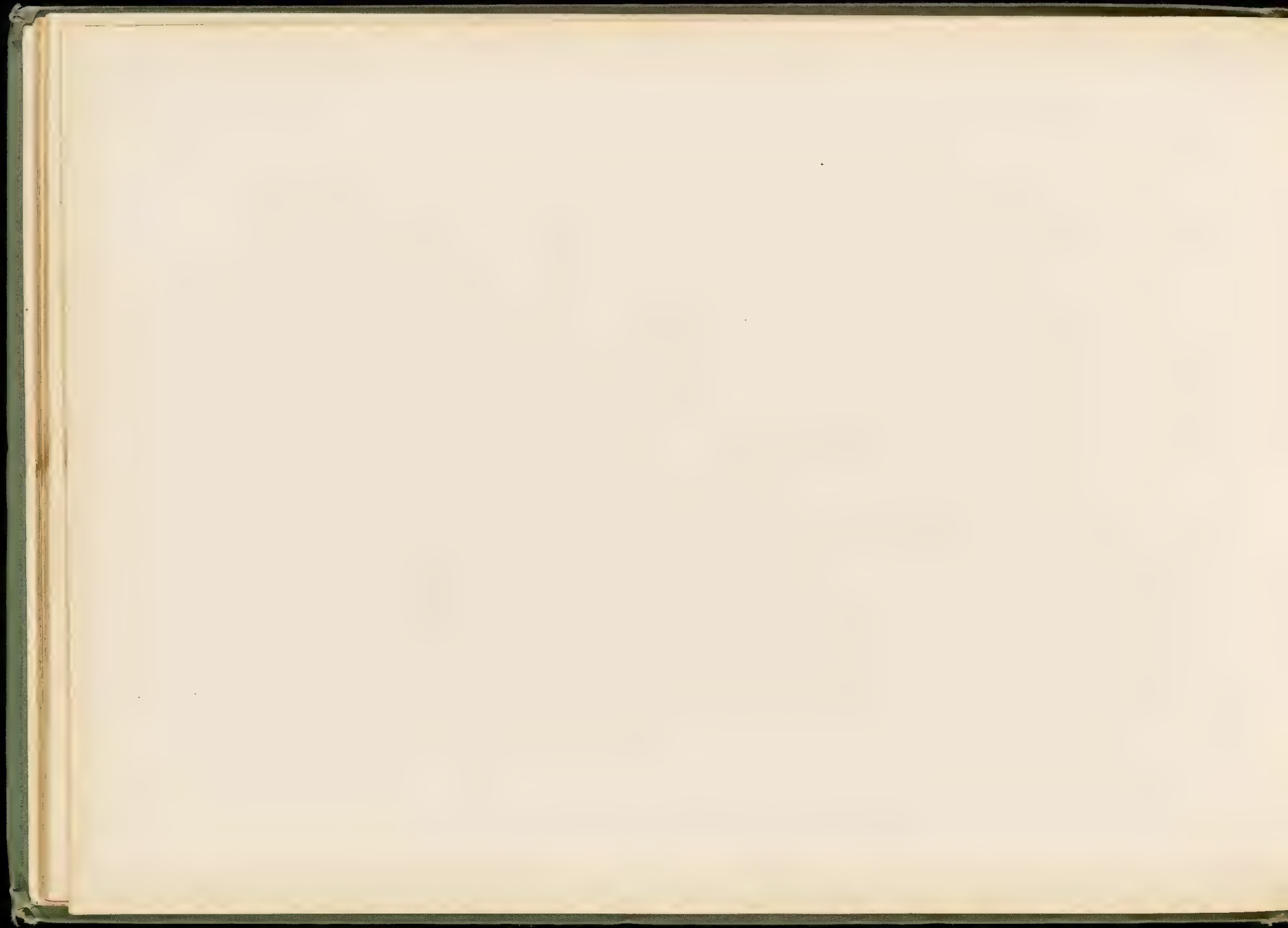
A corner  
of Den mantel,

papered, the woodwork being pine, shellacked.



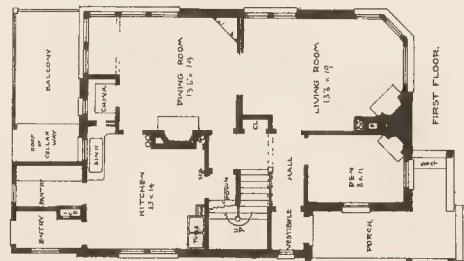
A Country House



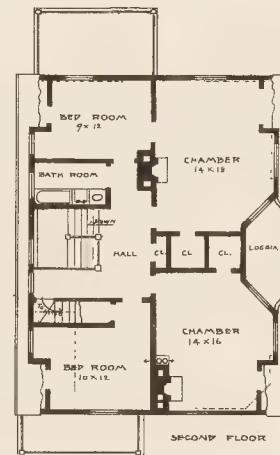




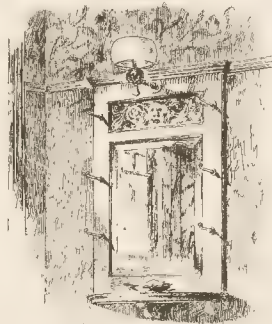
From the Living Room.



FIRST FLOOR.



SECOND FLOOR.

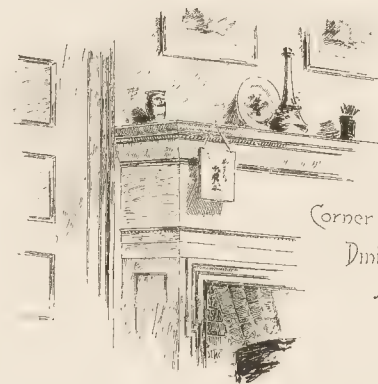


Rack in Vestibule

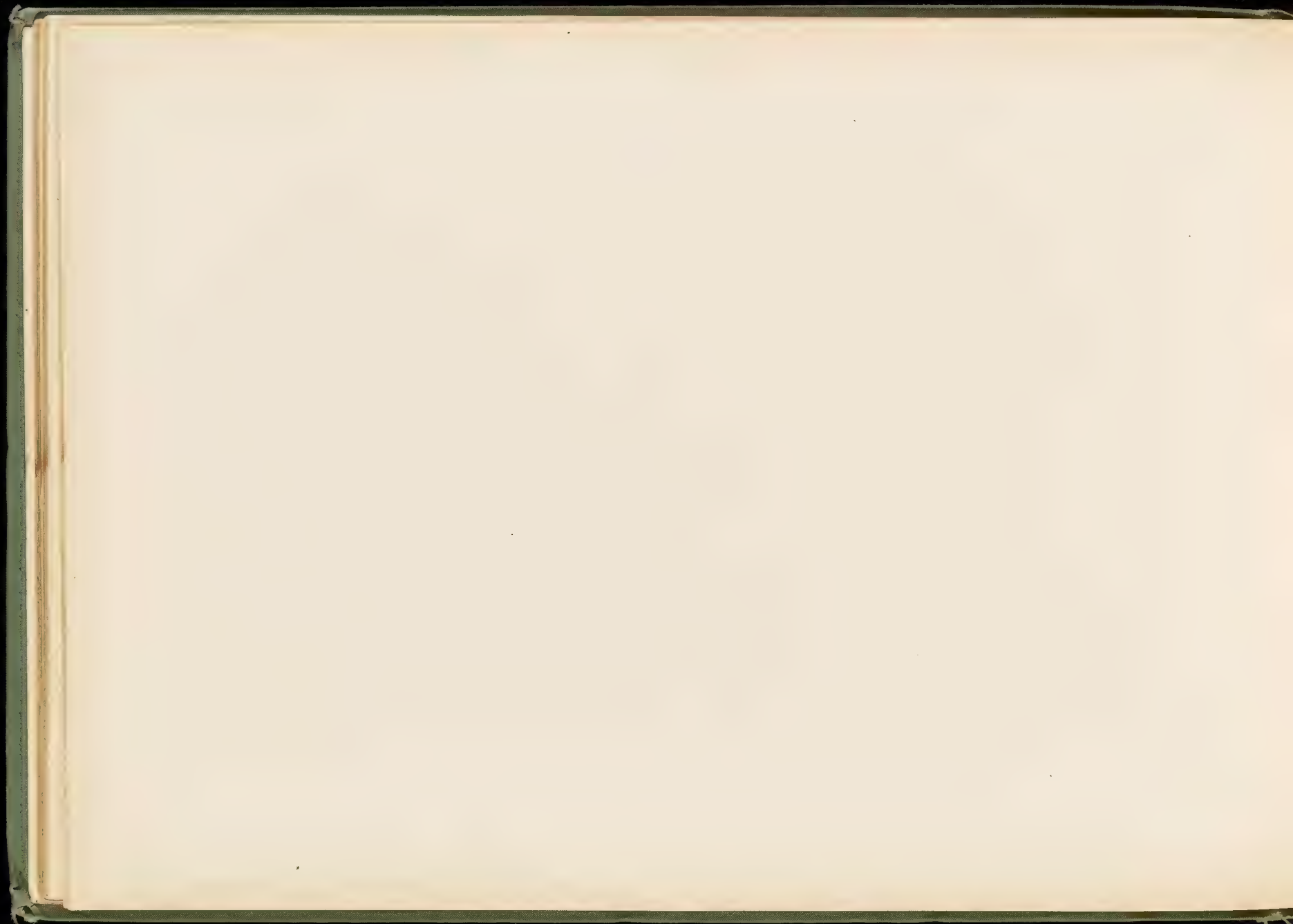
Interior Bits.  
House of  
John Calvin Stevens



Living Room Mantel.

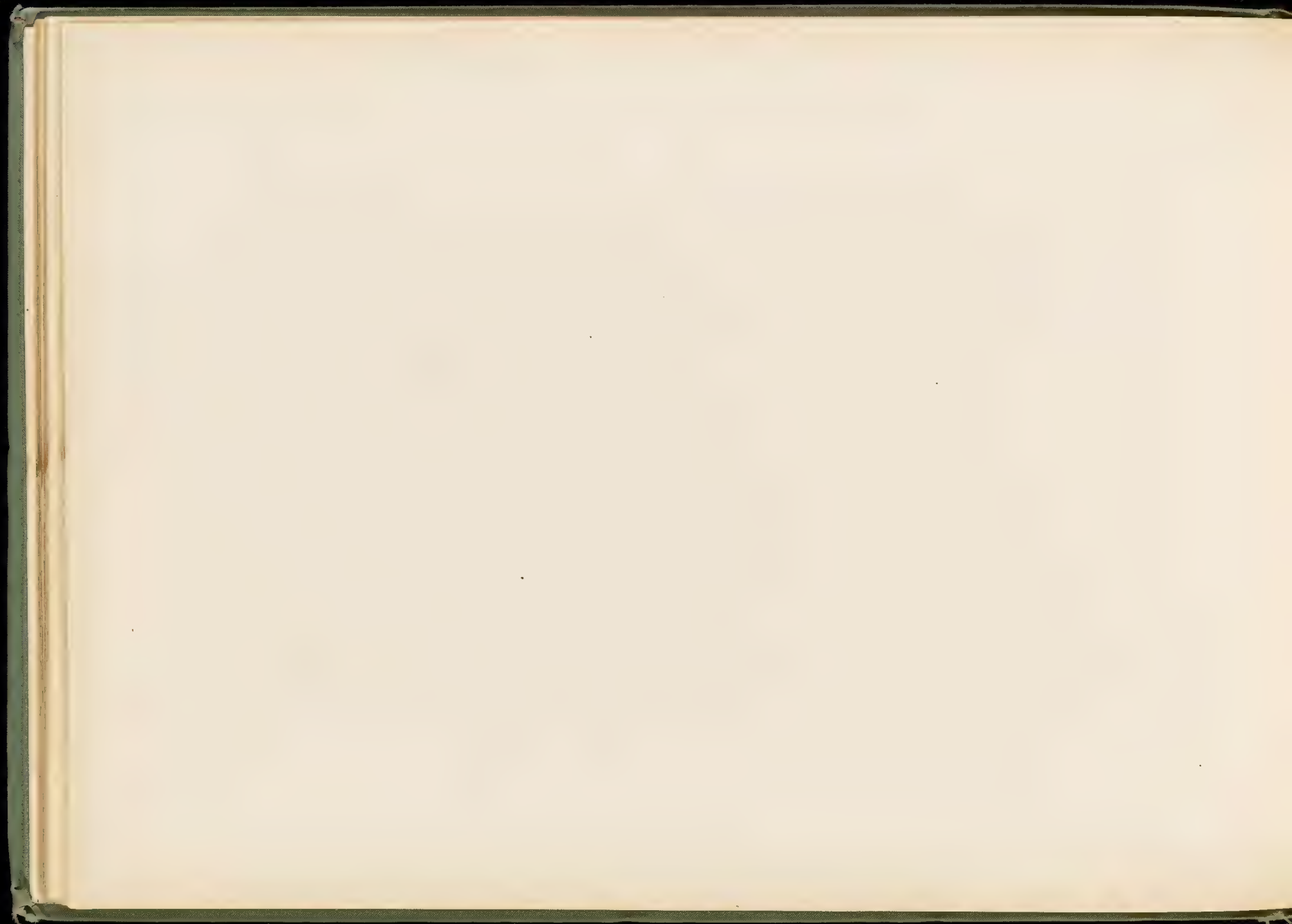


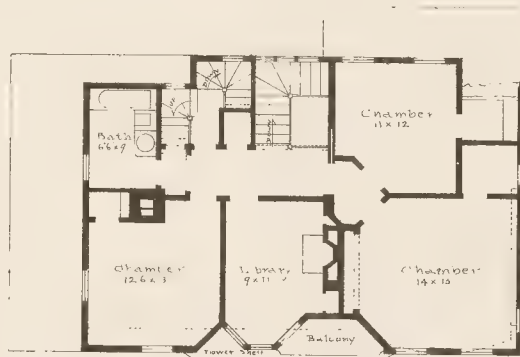
Corner of  
Dining Room  
Mantel.



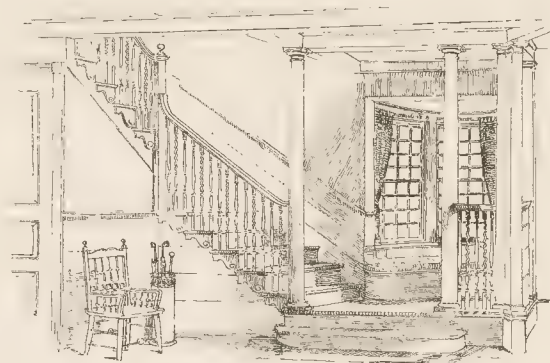


SKETCH for HOUSE-  
at Roxbury, Mass.

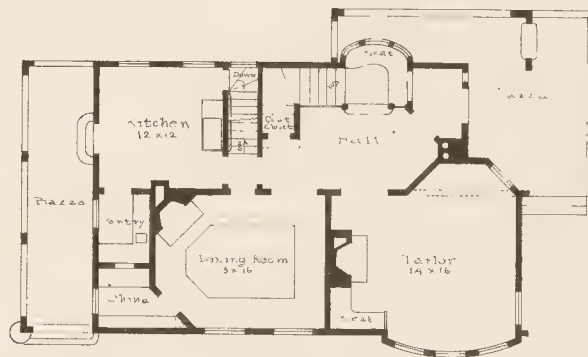




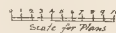
Plan of Second Story



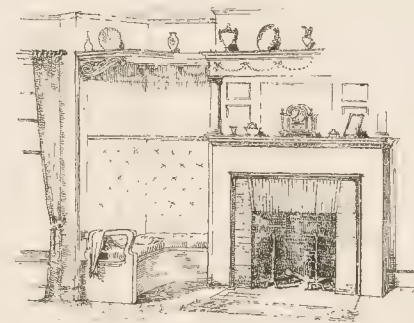
The Staircase



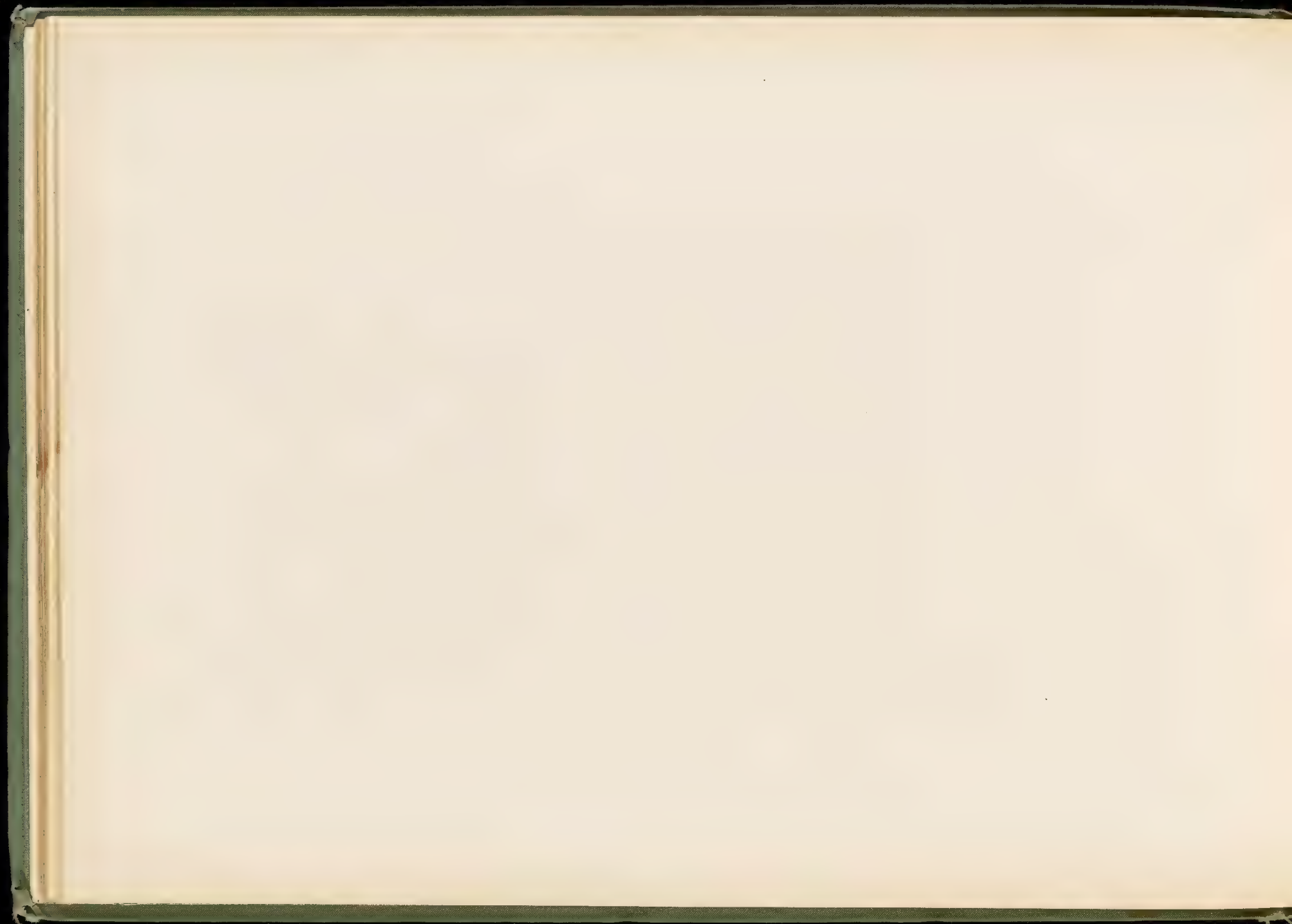
Plan of First Story



HOUSE  
AT  
ROXBURY.

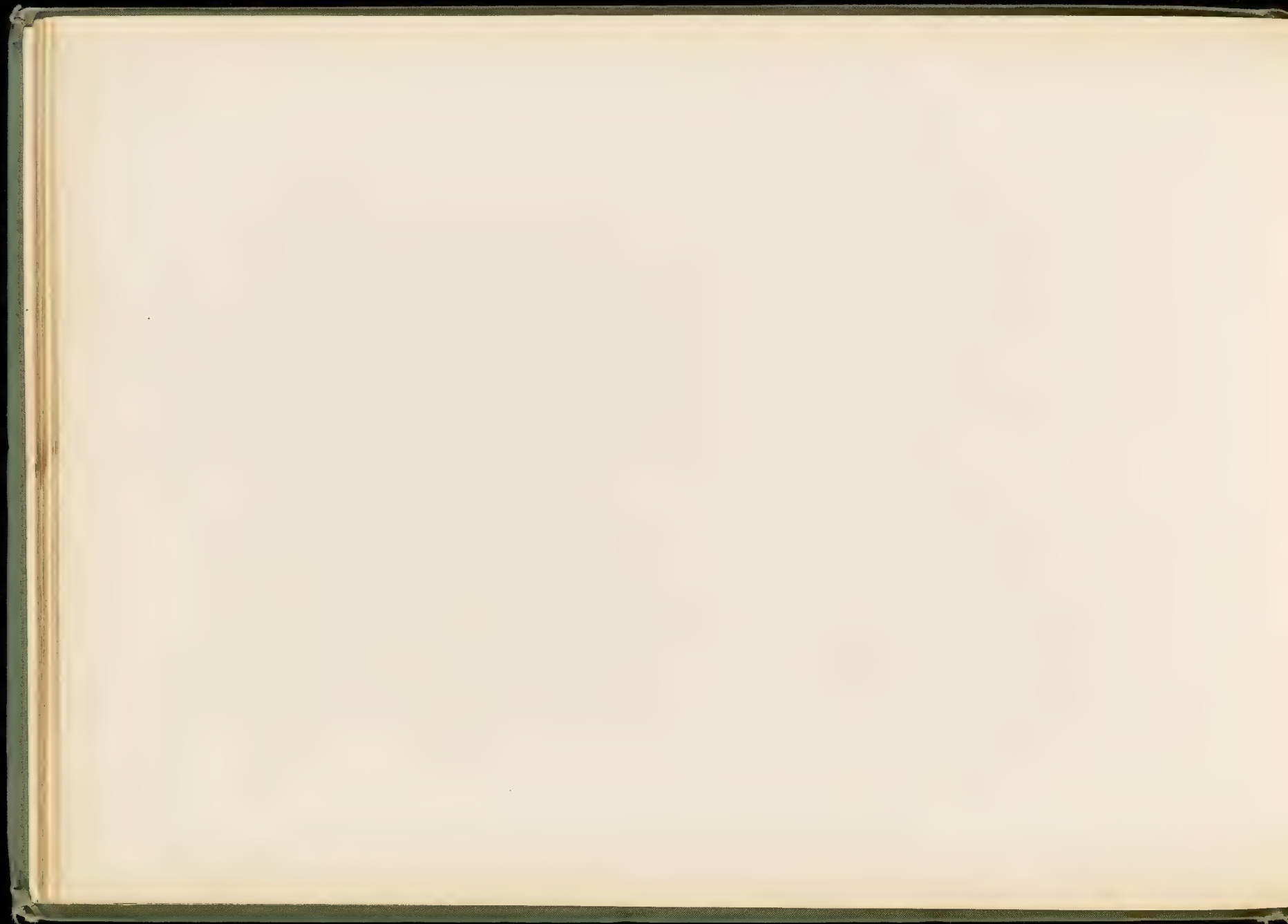


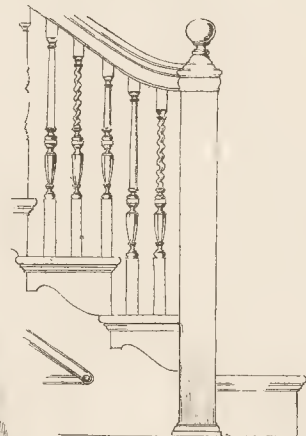
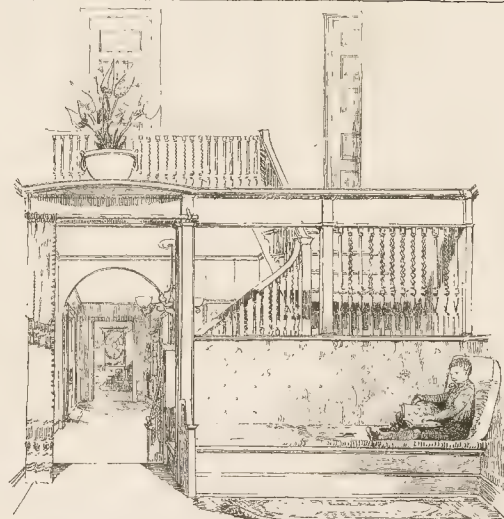
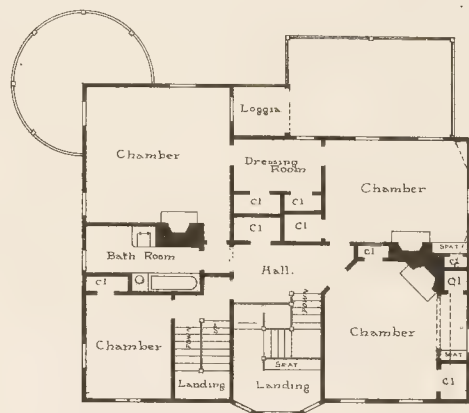
Fireplace Nook  
in Parlor





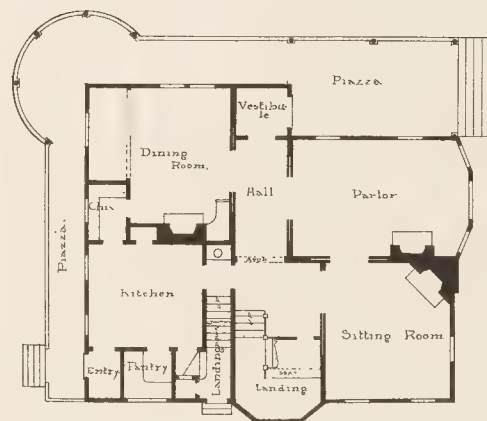
HOUSE ASHMONT, MASSACHUSETTS.





Detail: Main Stairs

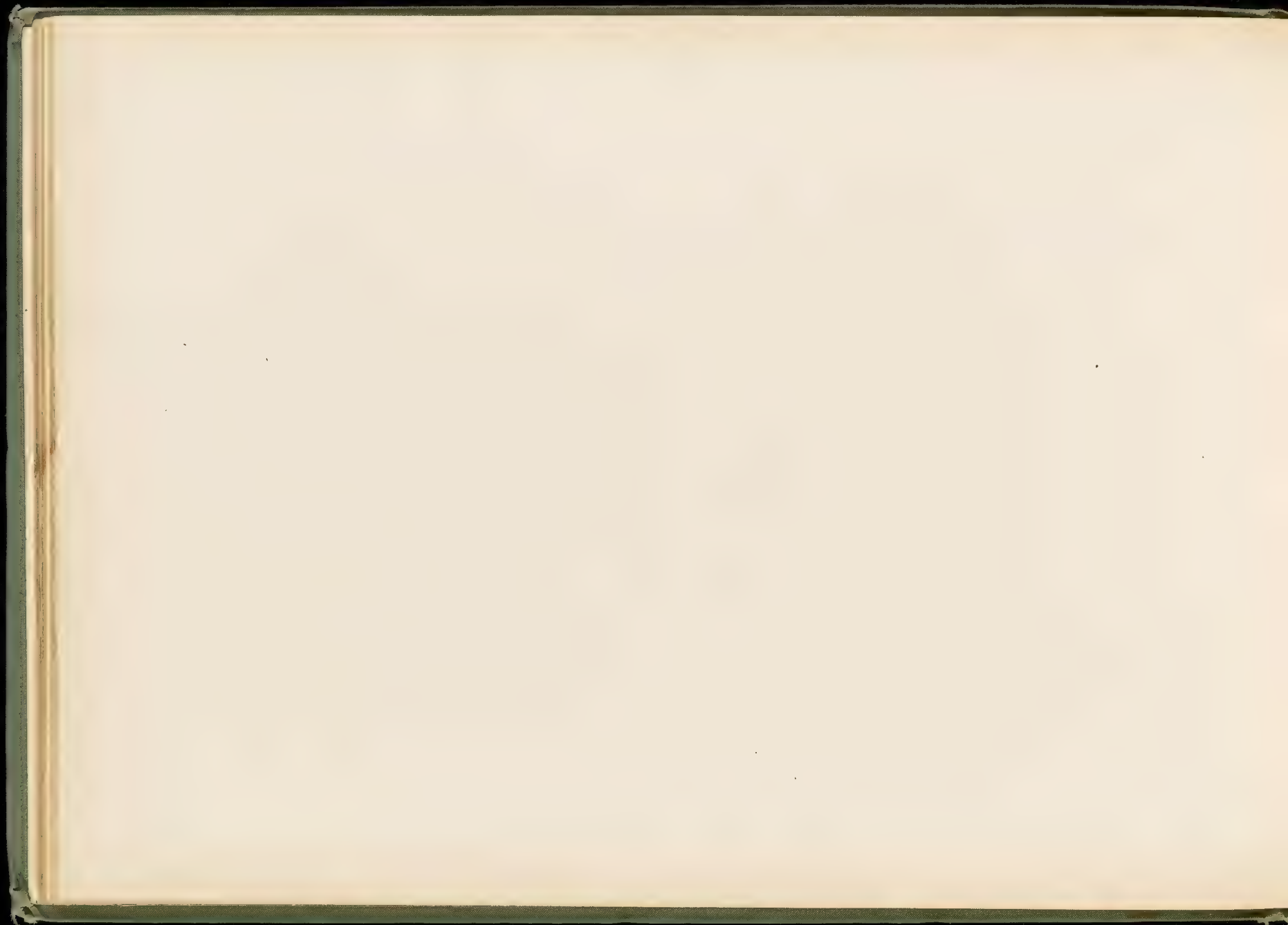
Screened Nook on Staircase



HOUSE  
AT  
ASHMONT.



Chamber over Sitting Room



## HOUSE OF G. E. FITZGERALD, ISLAND POND, VT.



A FISHERMAN'S CABIN:

ISLAND POND is situated in a valley begirt with stately mountains. Through the valley runs in sinuous course the Grand Trunk Railway. The town is an important station of the road.

One of the men prominent in giving motive power to the life of Island Pond has recently built this house. In some sections of our country a man in his position might consent to be termed a "lumber king," and might, to support the title, conjure into being a mansion bristling with turrets and iron cresting without, and bedizened with stencilled

frescoing and elaborate black walnut wood-work within. Being, however, only a genuine American lumberman in the genuine American State of Vermont, this client of ours is content with the rather unpretentious, comfortable structure here shown.

The exterior of the house has shingled walls and roofs, the shingles being left natural color, the wood finish of exterior is painted gray-white, the blinds are deep bronze-green.

Inside, the walls of Parlor are papered with stuff of a graceful Renaissance pattern, the prevailing color being warm-gray, deepest in the figure. The wide frieze of this room is a lighter gray; the ceiling a light gray blue; the wood-work ivory white.

The Dining-room is finished in birch-wood; the walls treated in texture-work colored with subdued red-blue and green playing one into the other; the ceiling is a deep stained ivory color.

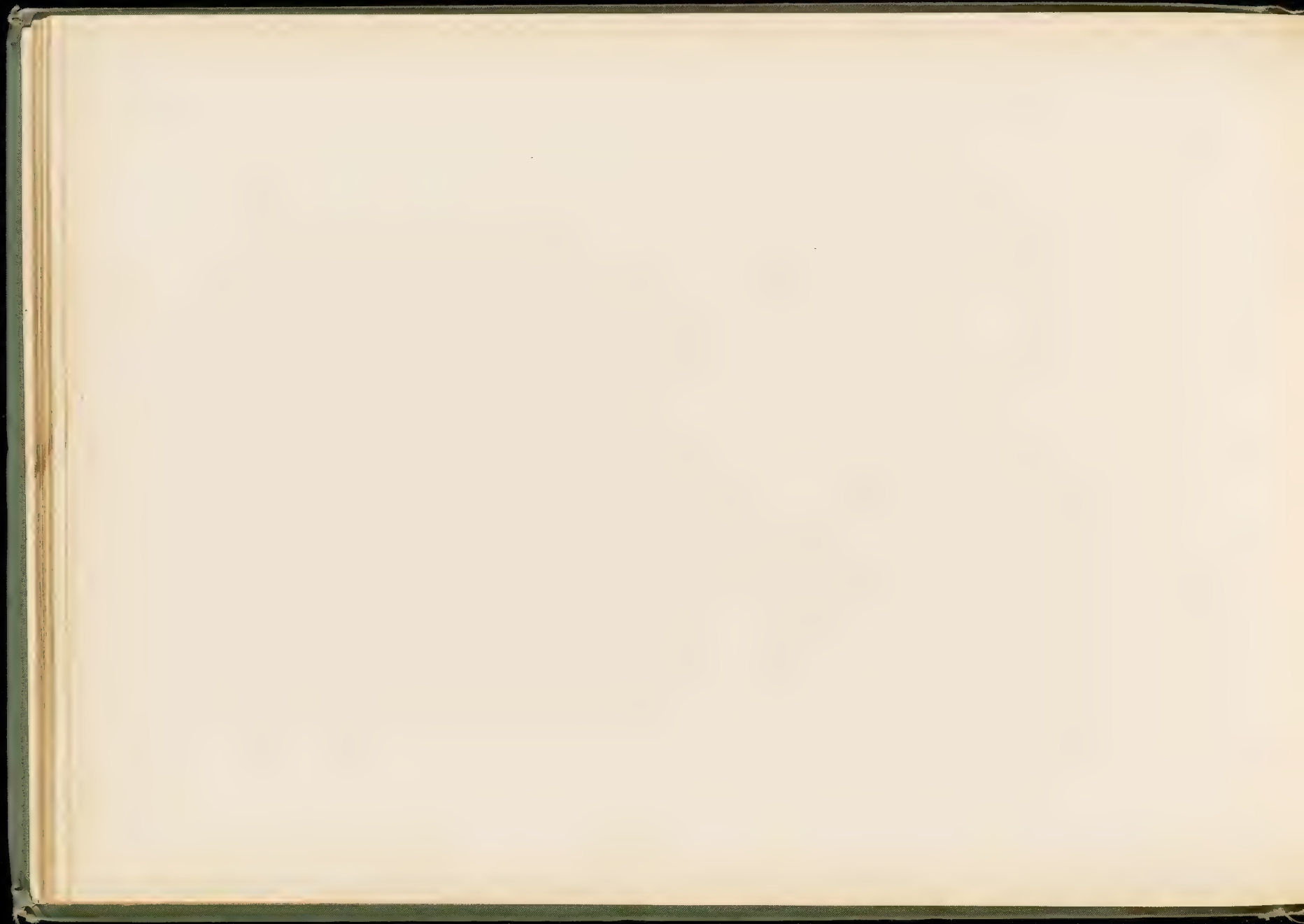
The Hall is papered a rich, soft brown in two tones; its ceiling is a light yellow-olive; wood-work ivory-white. The Library exhibits soft gray-olive tones of wall; the wood-work being painted pearl-gray.

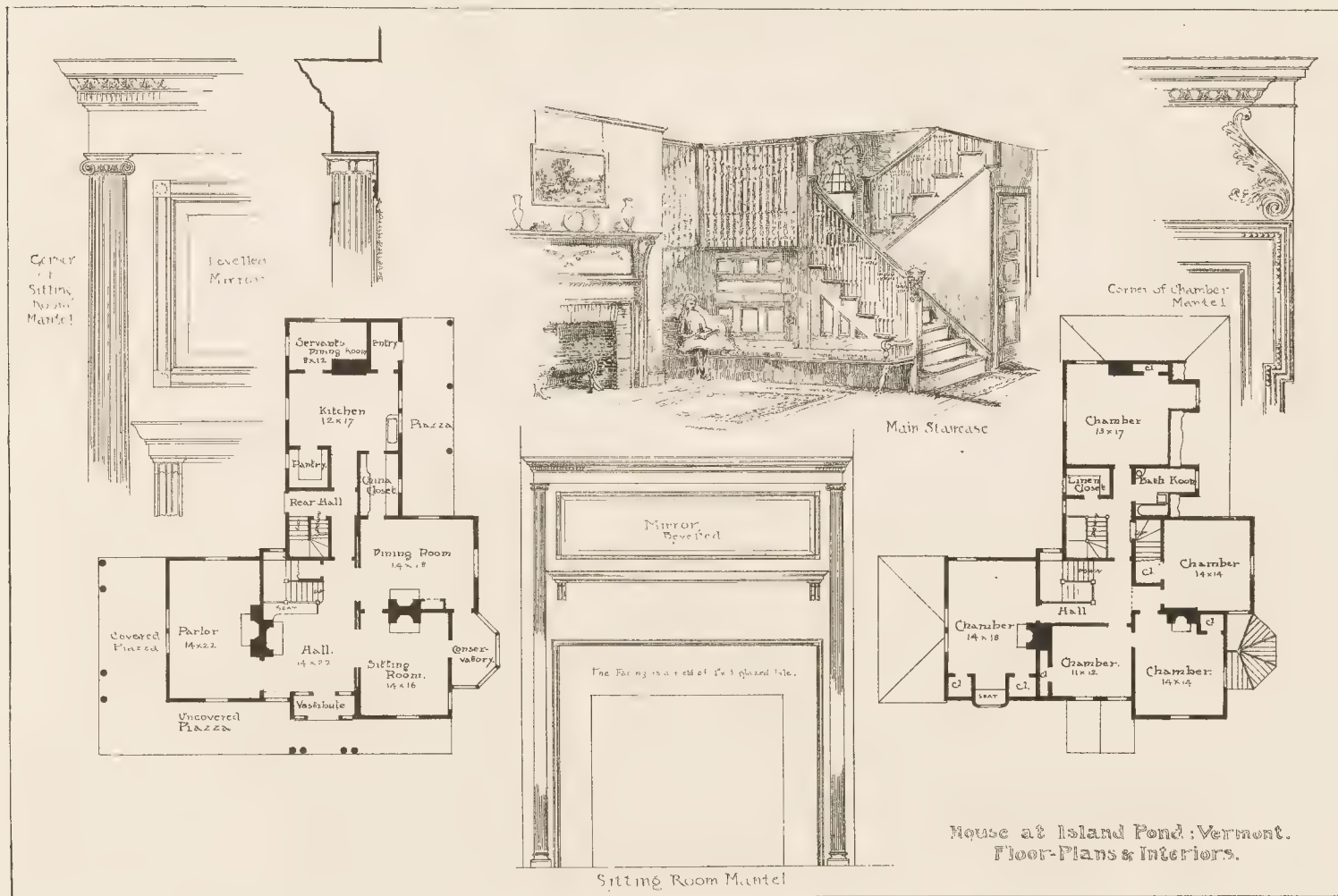
The Chambers are finished in natural pine, merely shellacked; the plaster walls being painted in consonance with the carpets and furnishings.

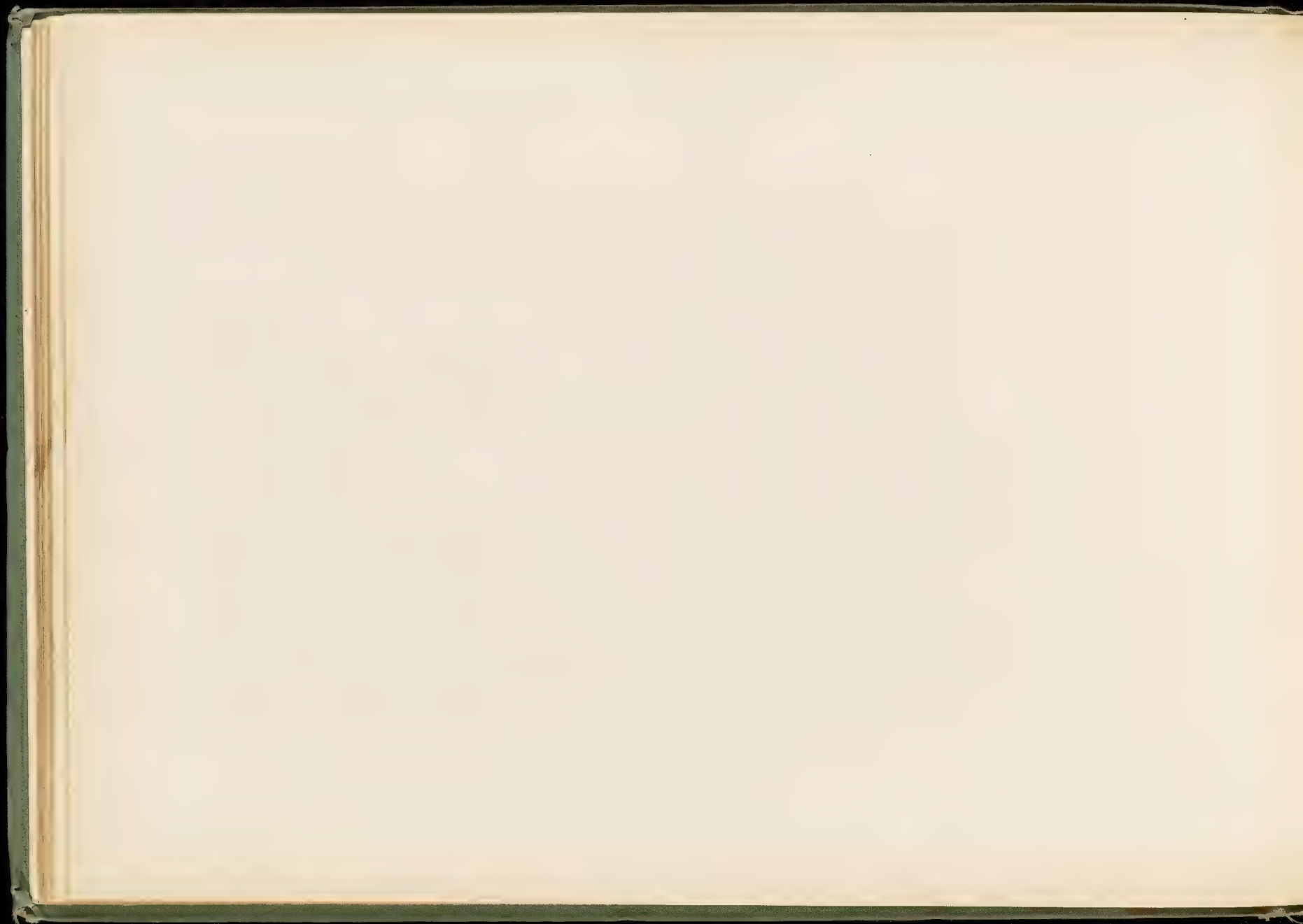




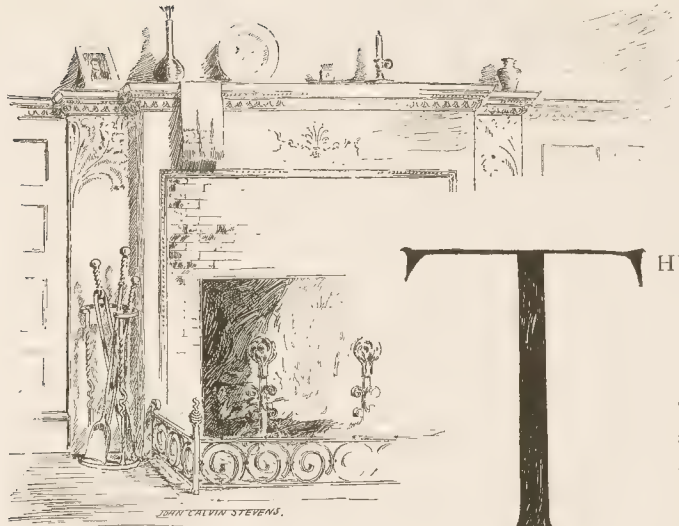
House at Island Pond: Vermont.







## HOUSE AT JOHNSTOWN, PENNSYLVANIA.



**T**HIS dwelling is built of brick; the porches, cornices, etc., being of wood. No attempt has been made to "relieve" the brick wall by contrivances of terra-cotta panels, pilasters, saw-tooth brick work, or any of the devices whereby so often the expanse of a brick wall is tortured. There is really nothing to be ashamed of in plain, honest, ruddy wall, from which the eye may turn, rested and attentive, to the detail of porches, wall openings and cornices, effectively contrasted with it.

The interior of the house presents some rather attractive features: the nook in the Dining-room working out successfully. The method adopted for building the interior cabinet-work and mantels for this house has much to recommend it, in cases where a building is located a long distance from the headquarters of the Architect. Any Architect who has lived, labored and suffered in his calling ever so few years, has experienced more than one twinge of sadness at the first sight of executed cabinet-work whose mouldings and carving are but base travesties of the lovingly-studied detail portrayed by his working-drawings. In case of this house at Johnstown, the essential features of the interior finish were built here at Portland, by excellent cabinet-makers, under the immediate supervision of the architects; and were then shipped to Johnstown, where they were put in place by the local carpenters.

Porches of new house were swept away - 17 people escaped from burning  
demolished frame houses by my new house. I spent night there. Fire a  
neighbor & every little enemy since has not been worried me a day  
shoppy life I  
Hobart not  
without pleasant  
incident. J. Morgan Jr

IRON AND STEEL WORKS  
OF THE  
AMBRIA IRON COMPANY.

OFFICE OF CHIEF ENGINEER

Johnstown, Pa., June 18, 1889...

Messrs. Stevens & Cobb,

Portland, Me.

Gentlemen:

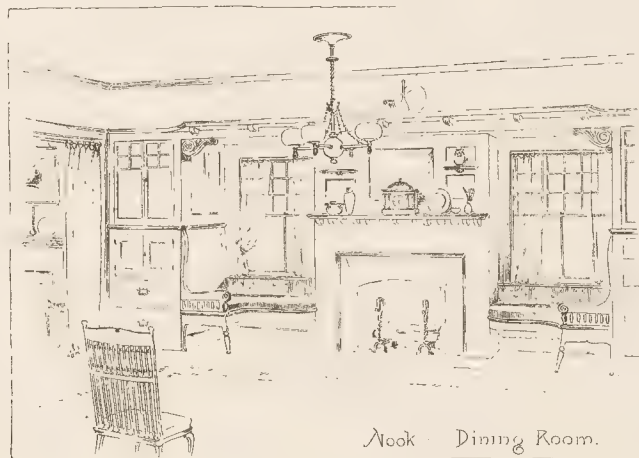
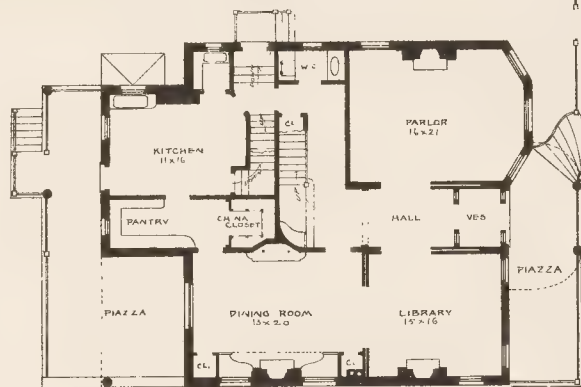
Yours of the 15th. inst. received yesterday. Had intended to write you before, but have been very busy. Myself and family escaped from the flood unharmed, but with loss of our old house and all its contents, clothing, furniture and valuables. We were just about finishing new house, and water stood 42" high in second floor. It is considerably damaged. Dining room had just been finished and was a lovely interior. My wife is very badly broken up by our loss, but I consider myself fortunate to have saved everybody and have lost only material. My builder and neighbor, Mr. Theo. F. Seigh's building was demolished with some of my doors &c., and it will take him three or four months to again refit our house.

Thanking you for your good wishes and sympathy, I am,

Very Truly Yours,

Jos. Morgan Jr

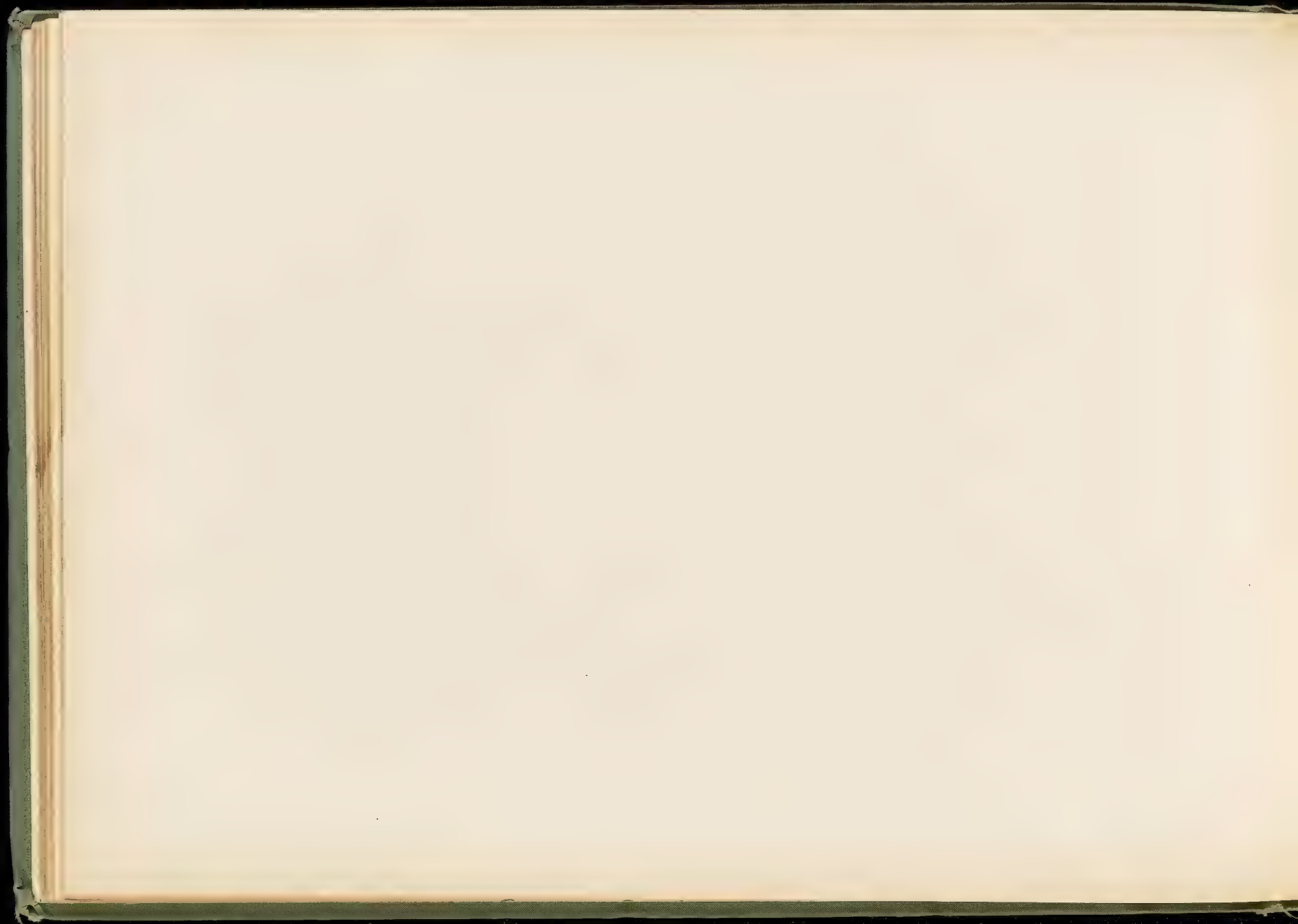
FIRST FLOOR

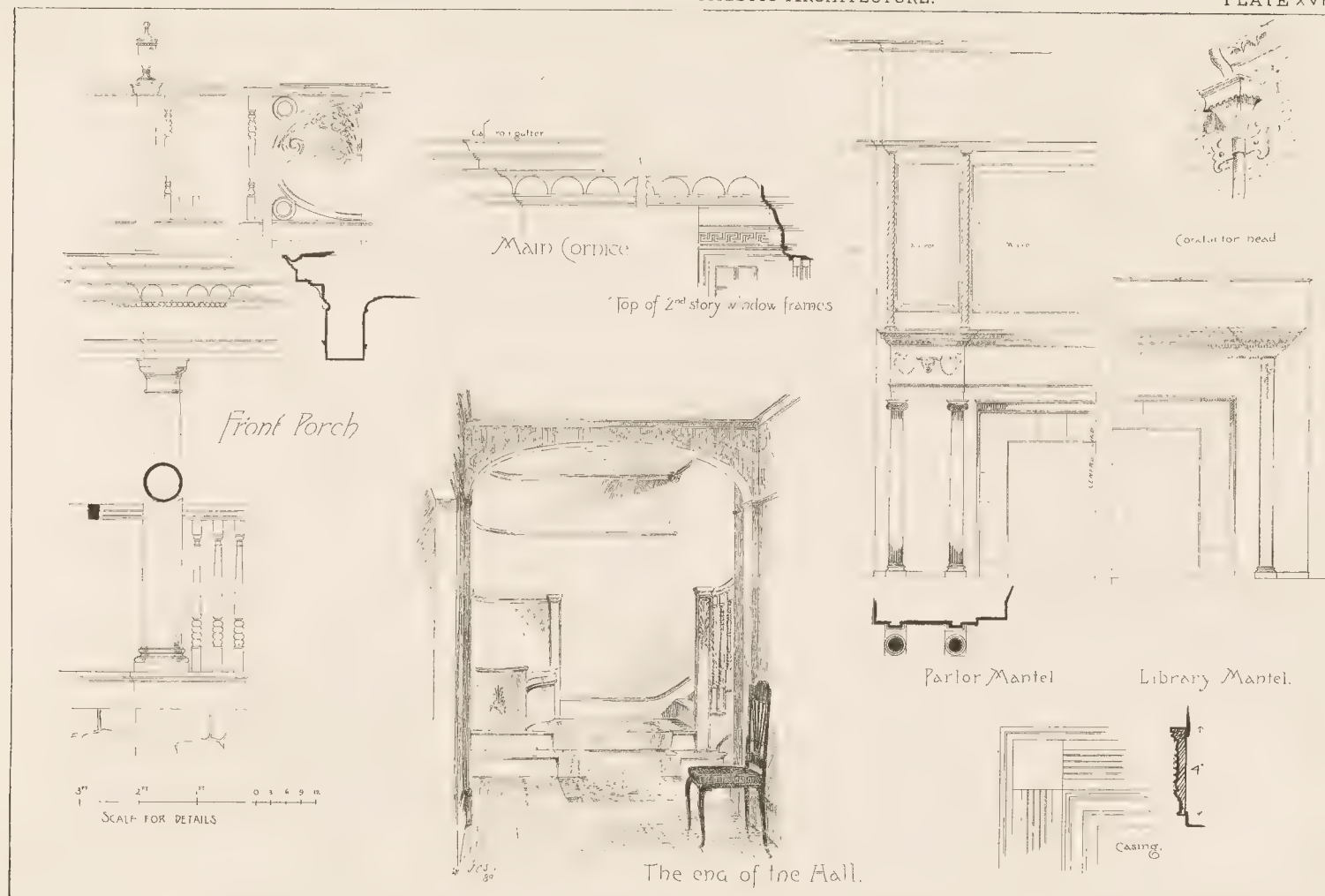


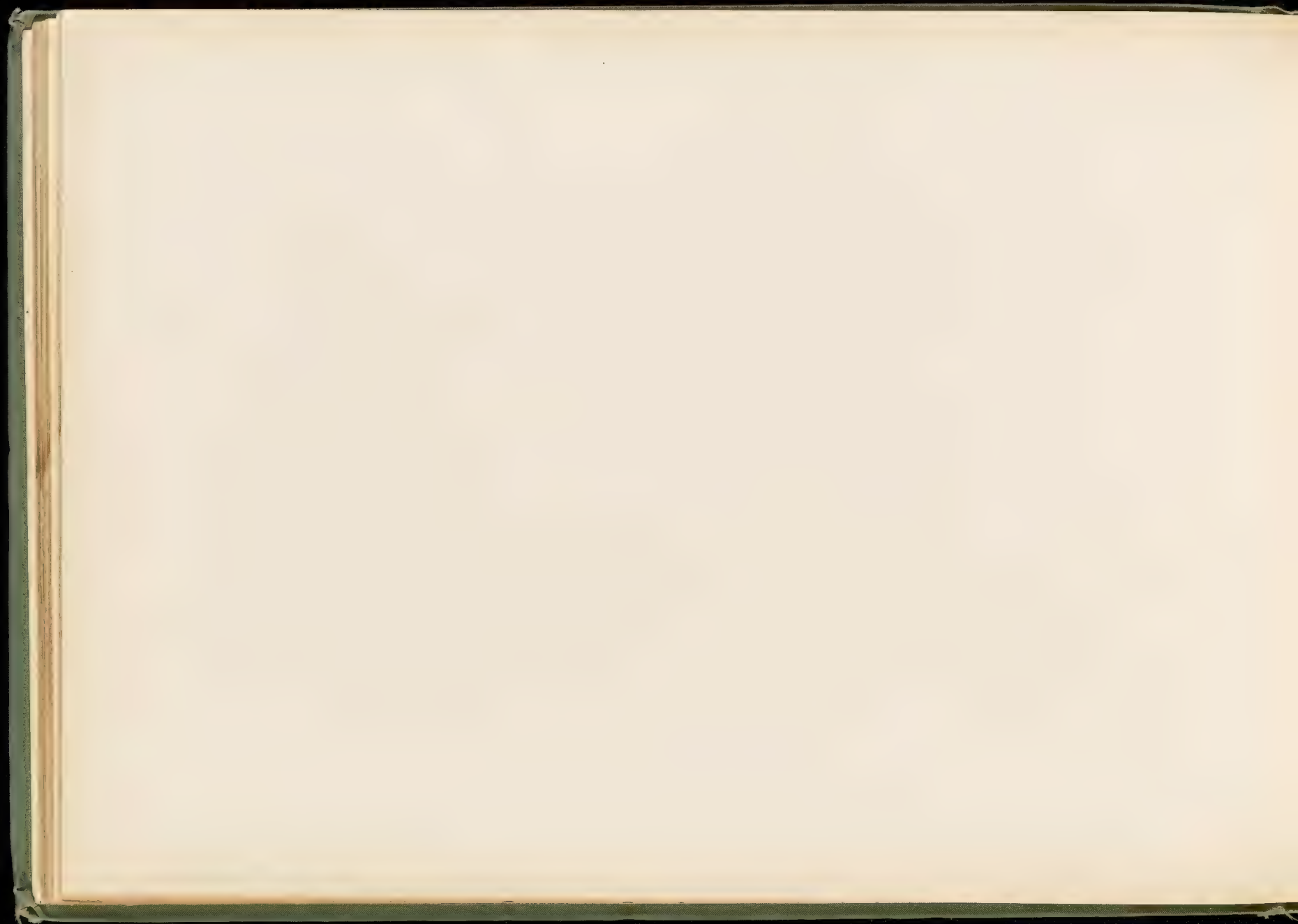
HOUSE  
AT  
JOHNSTOWN,  
PA.

SECOND FLOOR

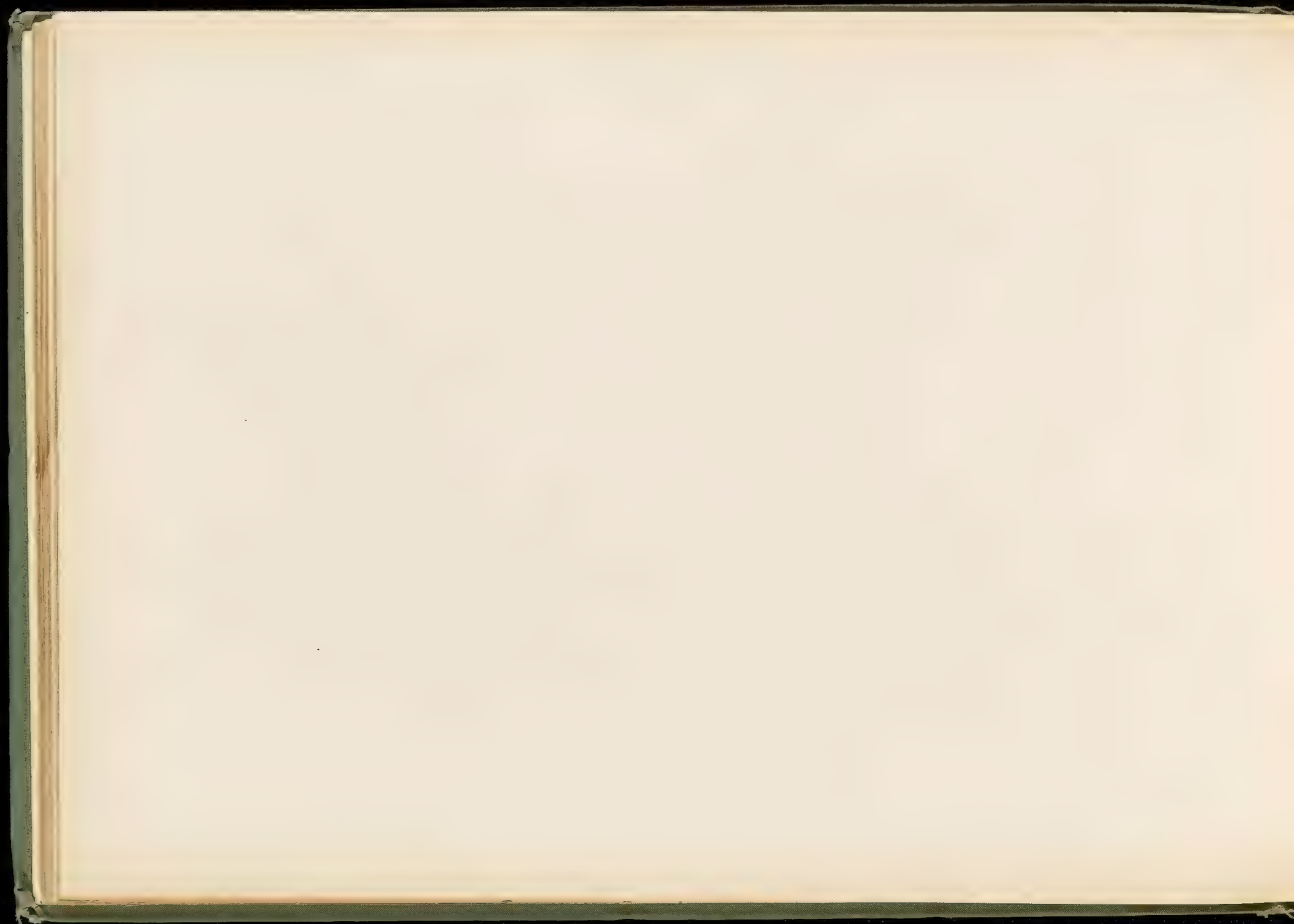


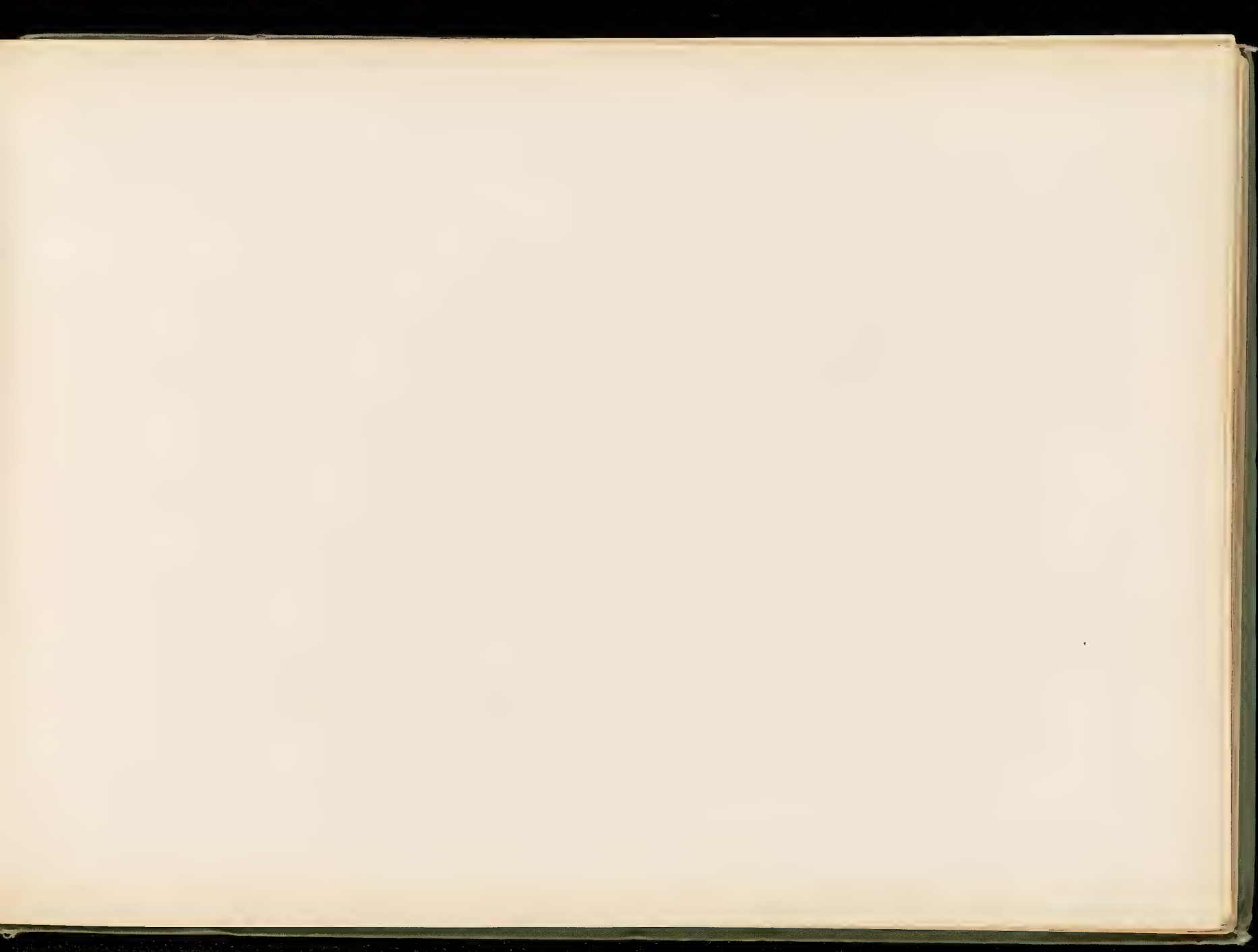




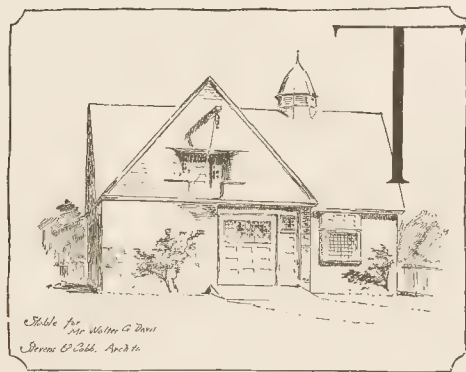








## HOUSE OF WALTER G. DAVIS, AT PORTLAND.



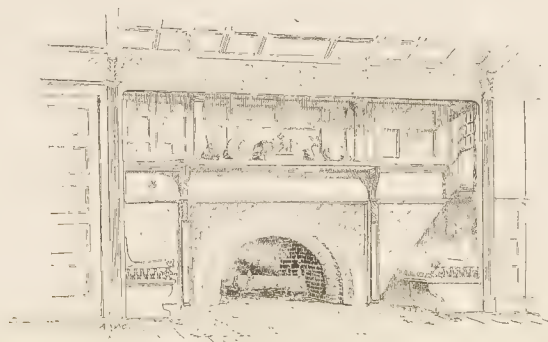
THE sketch showing the exterior of this house gives of course no hint as to the color-value of the structure itself. Its colors are notably pleasing. The walls are brick, of a particularly deep, rich red; the roof of dark blue slate, unusually even in tone; and the wood finish deep bronze. The house pleases by the very prim faultlessness of its material; not a shade of variegation in the color of its slate; hardly a touch of efflorescence on its rich red brick-work. With a full appreciation of the happy, variegated effect often attained by the "don't-care" use of materials, we are yet not averse to an occasional exhibition of such careful, immaculate neatness as this house presents.

The dining-room of this dwelling is finished in black walnut. Besides the usual door and window finish, there is a panelled dado four feet high, a hanging cabinet, and a mantel-piece extending to the ceiling, which is divided by wooden ribs into panels. These panels are filled with rough plaster stamped at random with dies. The walls above dado are covered with rich brown-red paper patterned in two tones flecked with gold. The ceiling is gray olive touched now and then with gold.

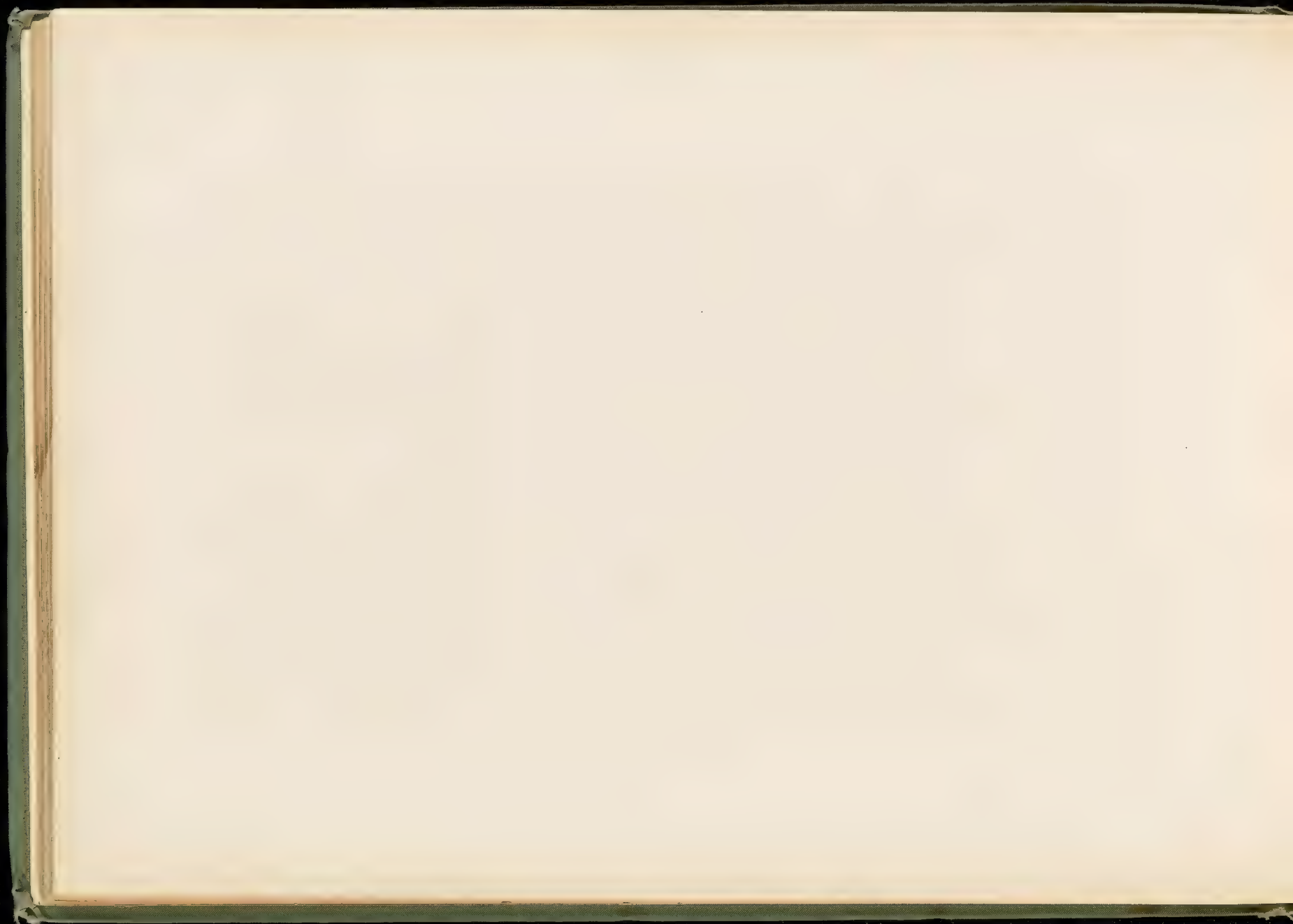
The hall finish is cherry, natural color; its plastered walls gray-blue; the frieze being a stronger tone of the same color; its ceiling is a deep warm cream-tint.

The parlor finish is white-wood, stained a deep mahogany; the walls are rich olive; the ceiling a lighter olive.

The rooms in the second story are finished in pine, natural color, shellacked; the walls are papered; the ceilings tinted quiet colors with a few border-lines of color and gold.

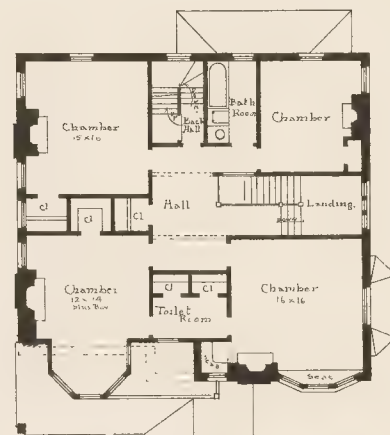
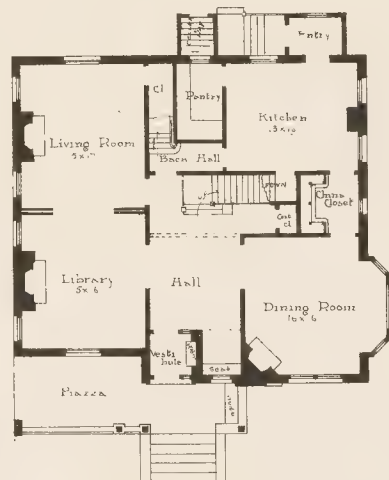




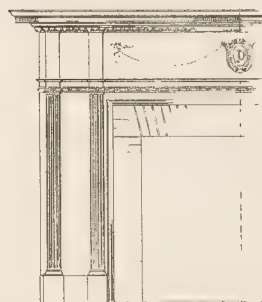




View of Dining Room.

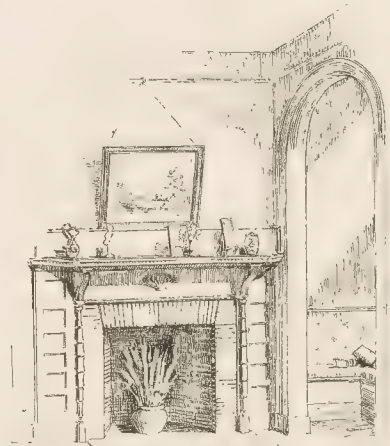


Cabinet in Dining Room.

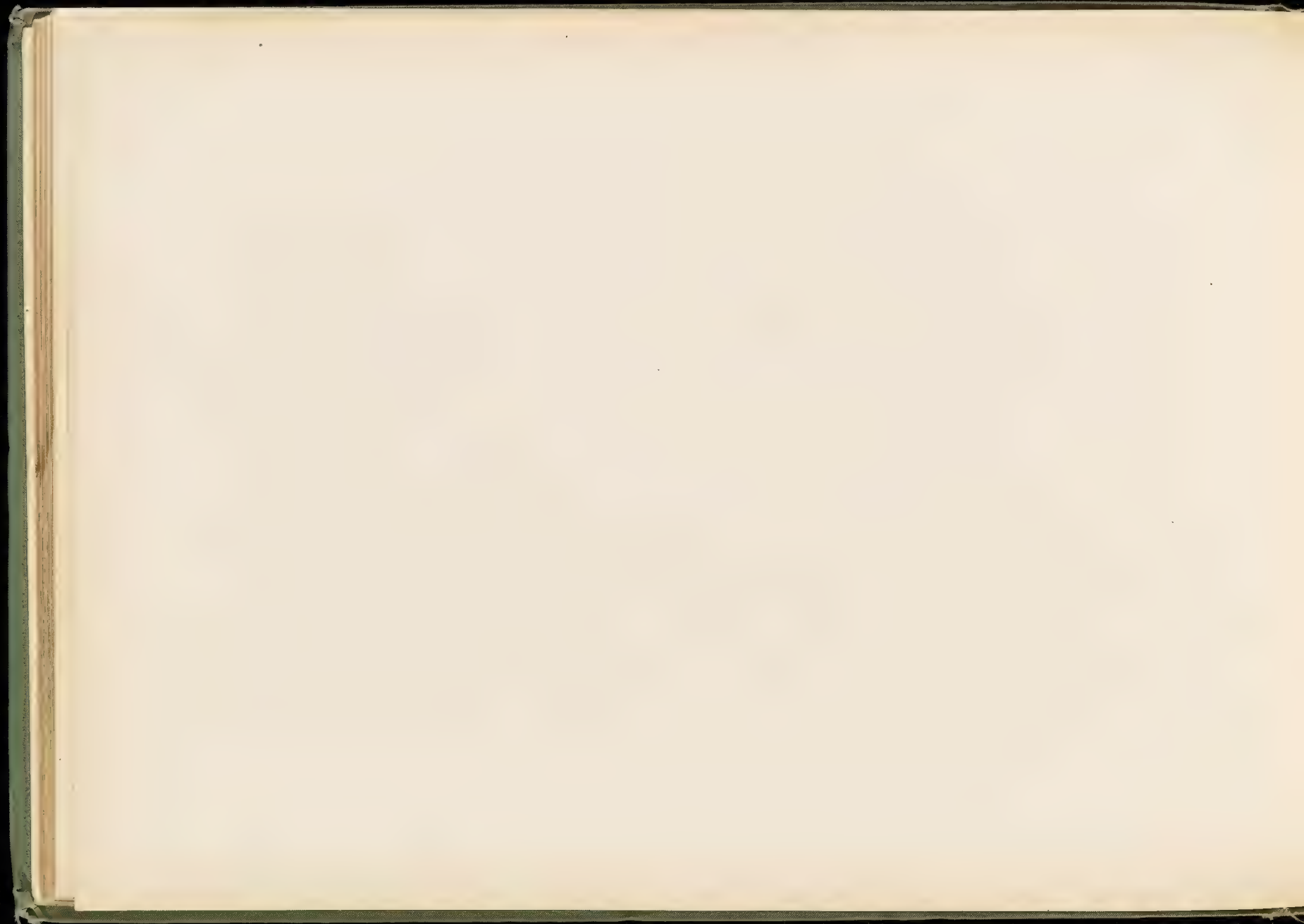


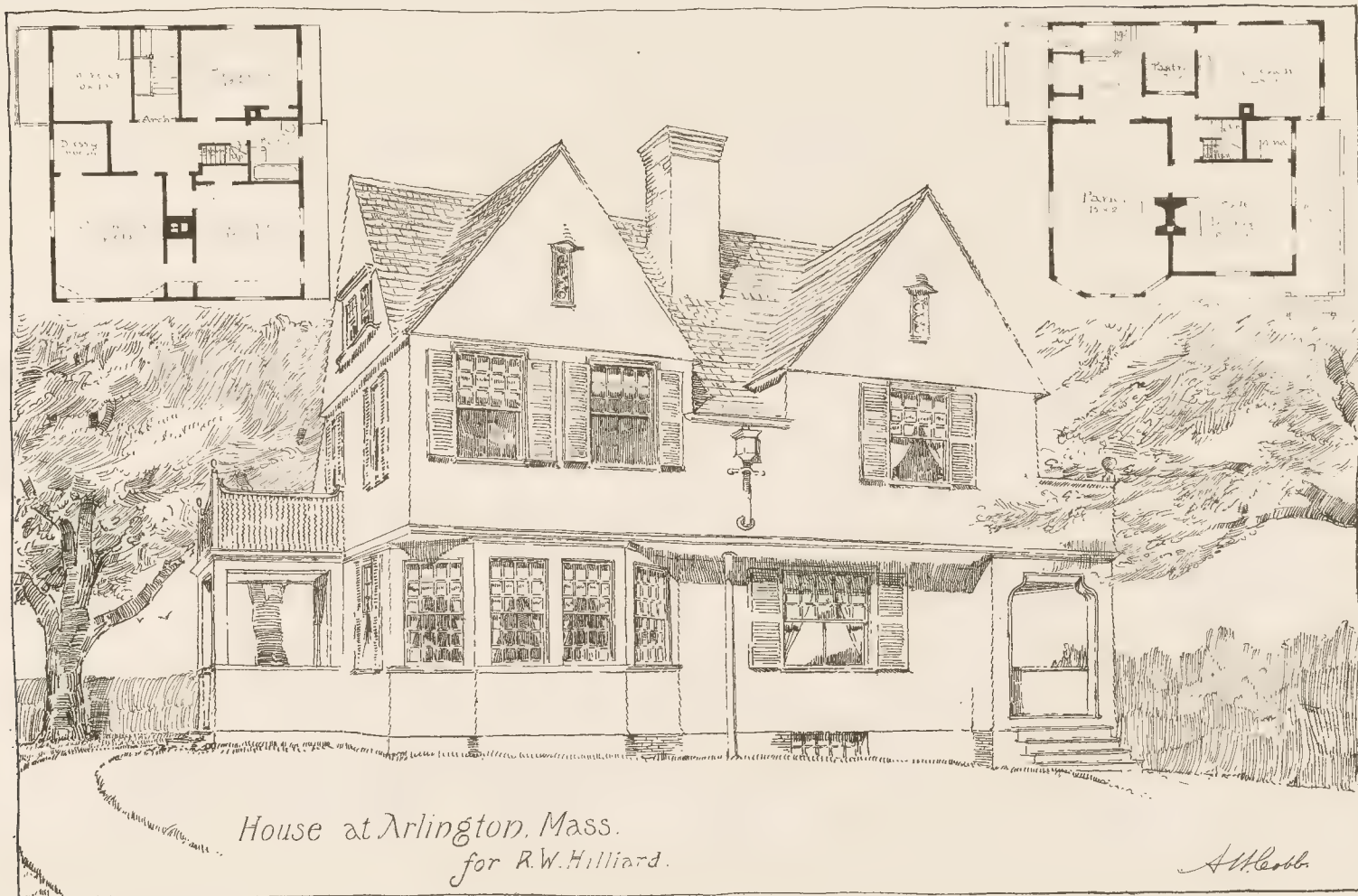
Plans and Interiors. House of Walter C. Davis.

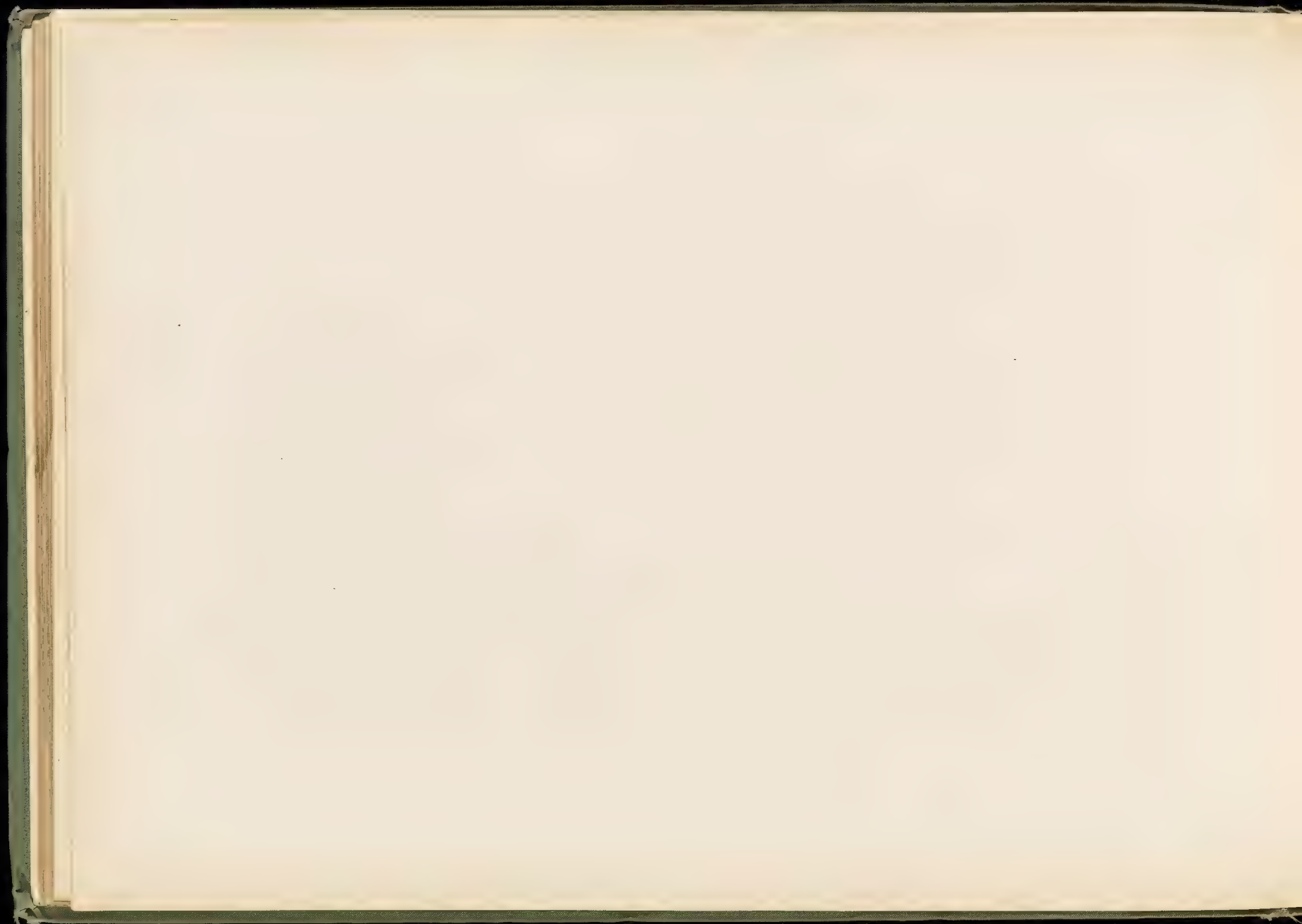
Pulver Mantel



Noel in Chamber







## C. A. BROWN HOUSE.

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CAPE ELIZABETH SHORE is among the attractive features of Portland's environment. The land-most end of the Cape forms the southern bulwark of Portland Harbor, and here is located the village of South Portland; while the eastern flank of the Cape offers itself for miles to the open ocean. This eastern flank is a wall of cliff, with coves and pebbly or sandy beaches at intervals. The cliffs are wrought into grotesque shapes by the battering of the waves, which with even a moderate easterly wind, dash and roar along the jagged coast. Peacefully, above the rampart of steadfast rocks beset by warring waves, stretches a rolling expanse of grass-land studded with trees. Along the outer border of this grass-land, perched at the very brows of the cliffs, are many summer cottages. As is usual in the present chaotic condition of American artistic taste, these cottages are of varying degrees of worthiness—from the frippery-beladen structure, gaudy in color, "shrieking to be looked at," to the modest house nestling reposefully amid its surroundings of rocks, grass, trees, and harmonizing with them. Happily, along this shore, the worthier type of house predominates; there is little that fails to harmonize with the native beauty of the landscape.

Some four miles out, on the ocean shore of Cape Elizabeth, is the settlement called Delano Park, a group of summer cottages. Here is located the house of C. A. Brown. The underpinning of this house, to the level of the first story window sills, is of weathered field stone, the very color of the ledges out of which the building grows. The walls above the stone work are of shingles, untouched by paint, but toned a silvery gray by the weather. Attractiveness of the interior is afforded by the

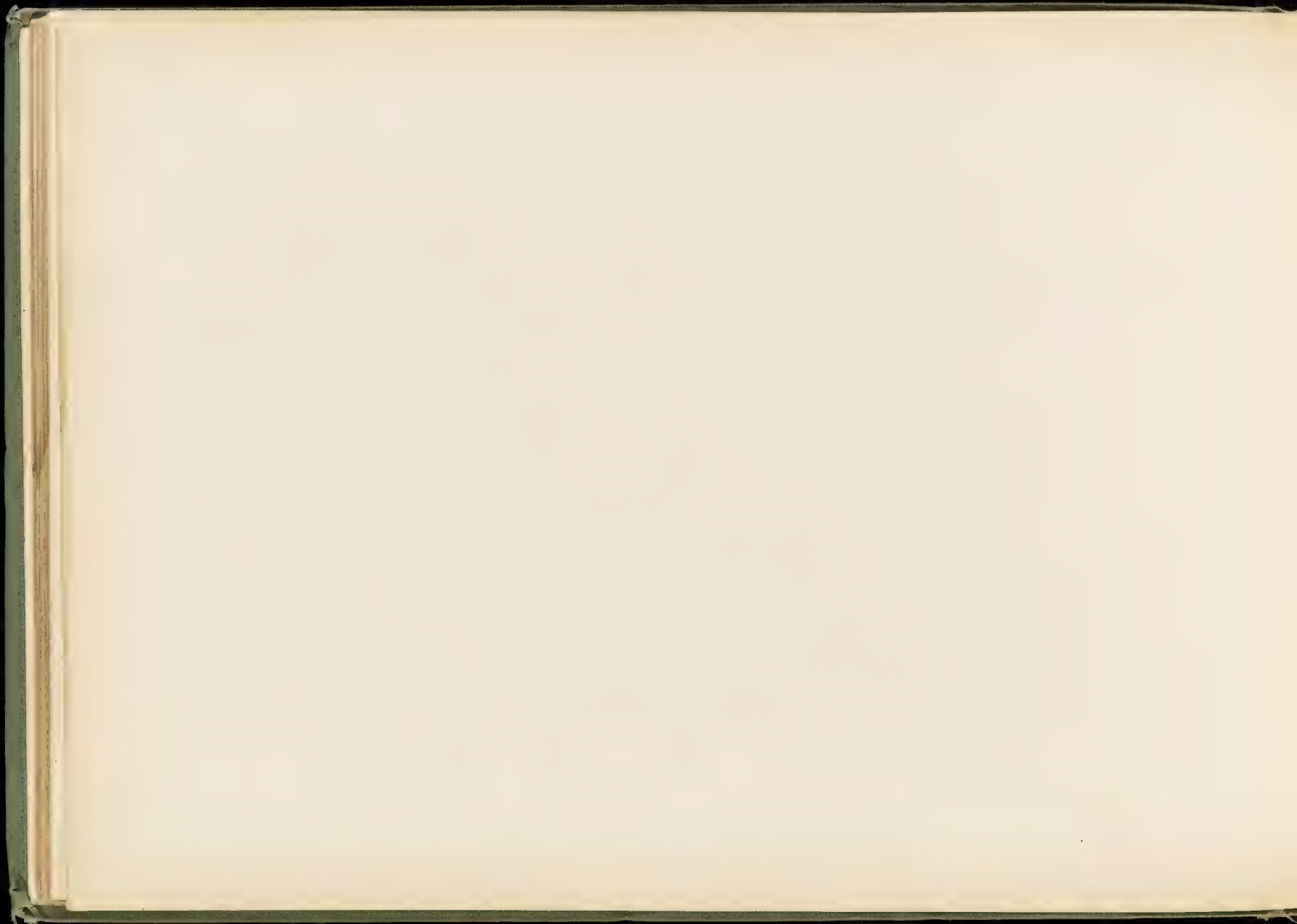
grouping of rooms with regard to vistas, the coloring of the walls; and the outlook from the effectively arranged windows. There is no attempt at elaborate detail. The walls of Living room and Dining room are plastered between the timbers, the plaster being decorated with a thick coat of oil color, stippled, while the timbers are stained.

The stable is covered with shingles, silver-gray, like those of the house. The roof shingles of both house and stable are stained dark moss-green.

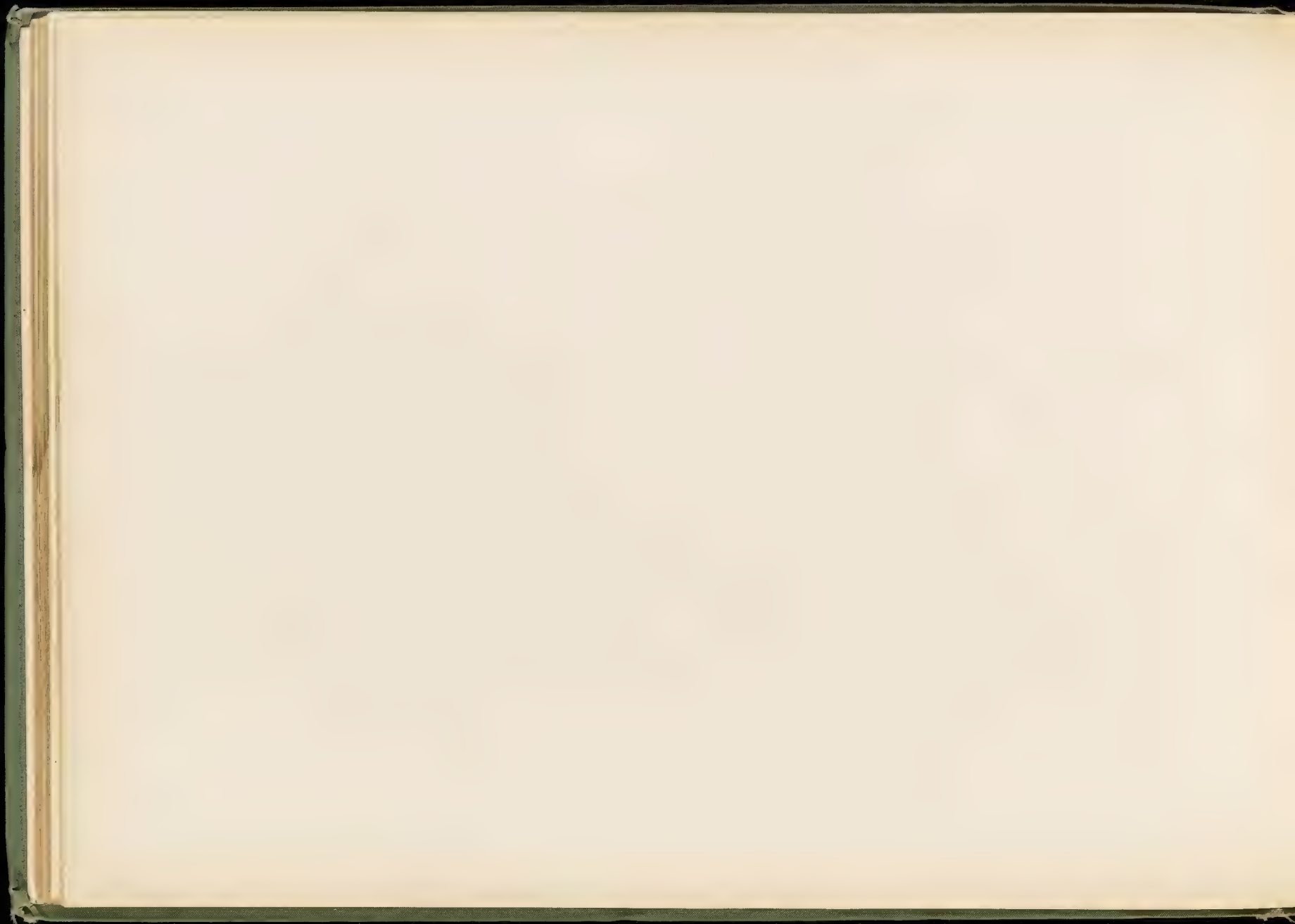


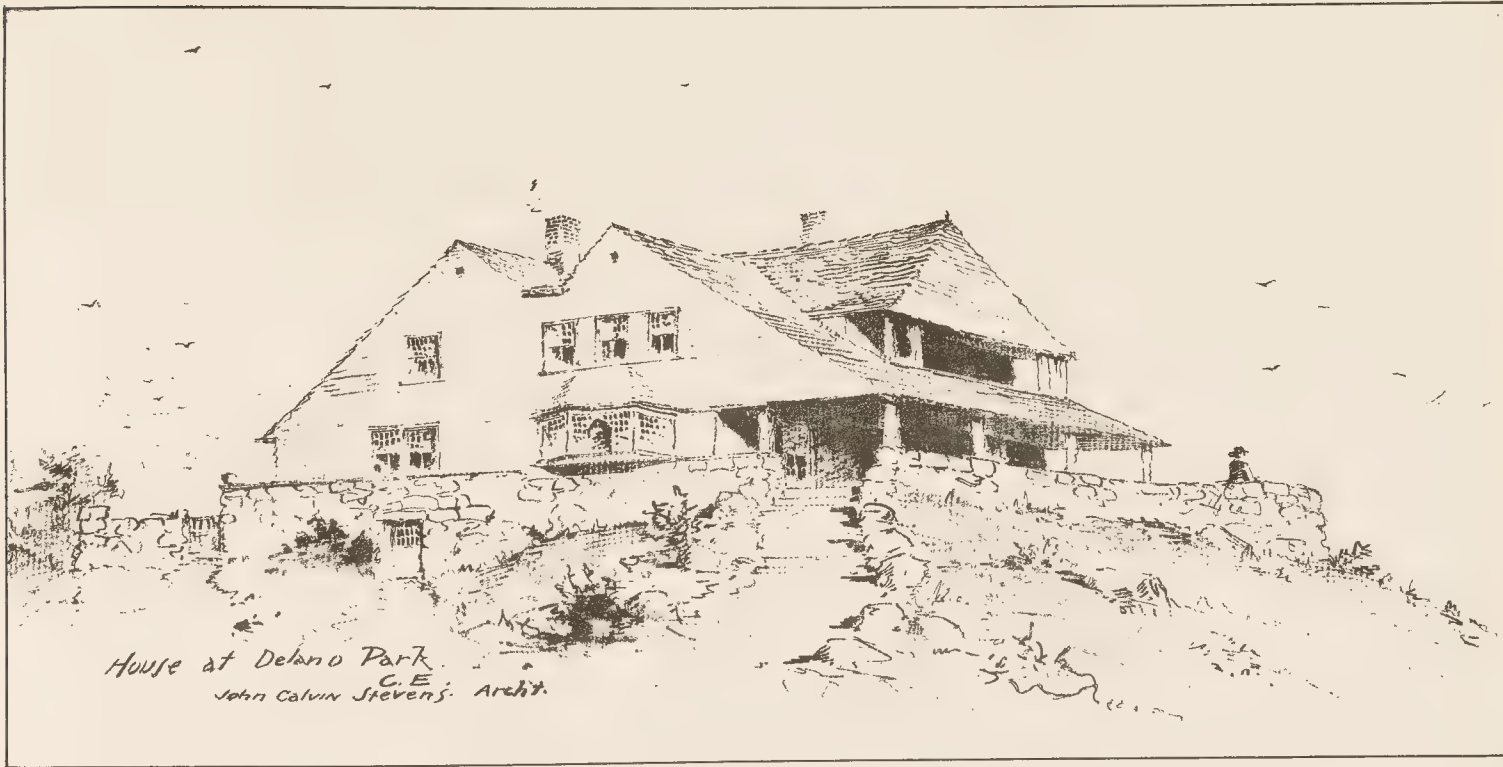


HOUSE at DELANO PARK:  
Shore of Cape Elizabeth.

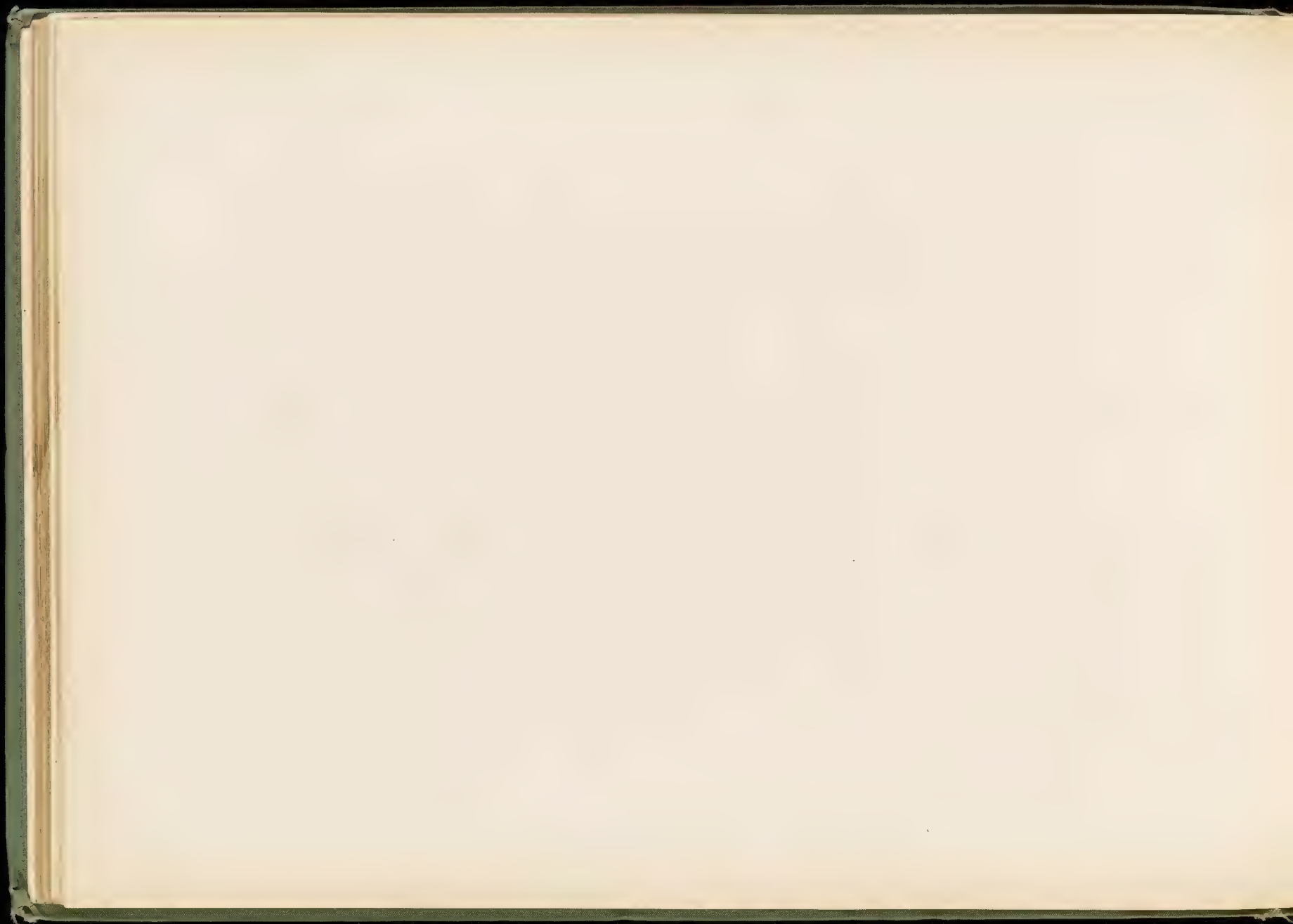








House at Delano Park.  
C.E.  
John Calvin Stevens, Archit.



## RESIDENCE OF DR. J. A. SPALDING, PORTLAND, ME.



IN case of this building, an old stone cottage, formerly occupying the site, contributed the split-face gray granite which composes the lower story of the new house. This stone wall, running up to level of second story window sills, forms a ledge inside, which is made an interesting feature of the second story chambers. In one front chamber the wall is furred out at either side of the broad window; at the window itself the ledge forms an ample seat; while along the side of this room it forms a shelf for books and knick-knacks. In other rooms the ledge is played with in a similar fashion; and so successful is this frank acceptance and use of the projection afforded by the difference in thickness of the stone wall and the brick wall above it, that we emphatically recommend treating such a feature thus, rather than furring out to make an unbroken wall inside. The wall of house above second story window sills is red

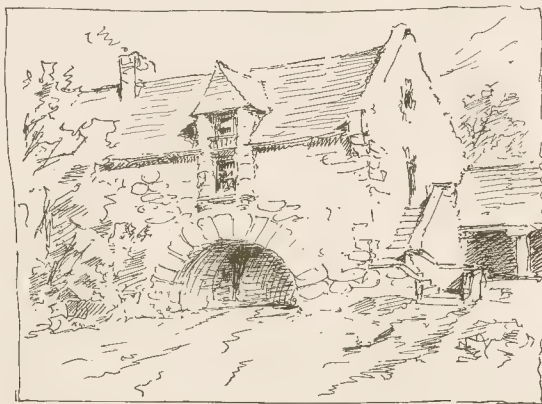
brick. Quoins of red brick at the first story windows and doorway modify what might otherwise be a too sharp distinction between the lower and upper walls,—put them on terms of intimacy with each other.

As for the interior finish of this house: the Hall woodwork is painted ivory-white, while the plastered surfaces are treated with texture-work painted yellow-gray on the walls and pale sea-green on the ceiling. This texture-work is made up of whiting and other materials, and is applied as a thick paint which can be freely worked with palette-knife and brush into any manner of pattern. Very crisp effects are obtained by sweeping wall decoration free-hand in this material, which dries hard and firm, and is then painted in oil-color.

The Parlor has rich red mahogany wood-work: the wall-paper presents a soft effect of salmon-pink and gold: the ceiling a much lighter tone of salmon-pink, grayed; with simple border-bands of color and gold.

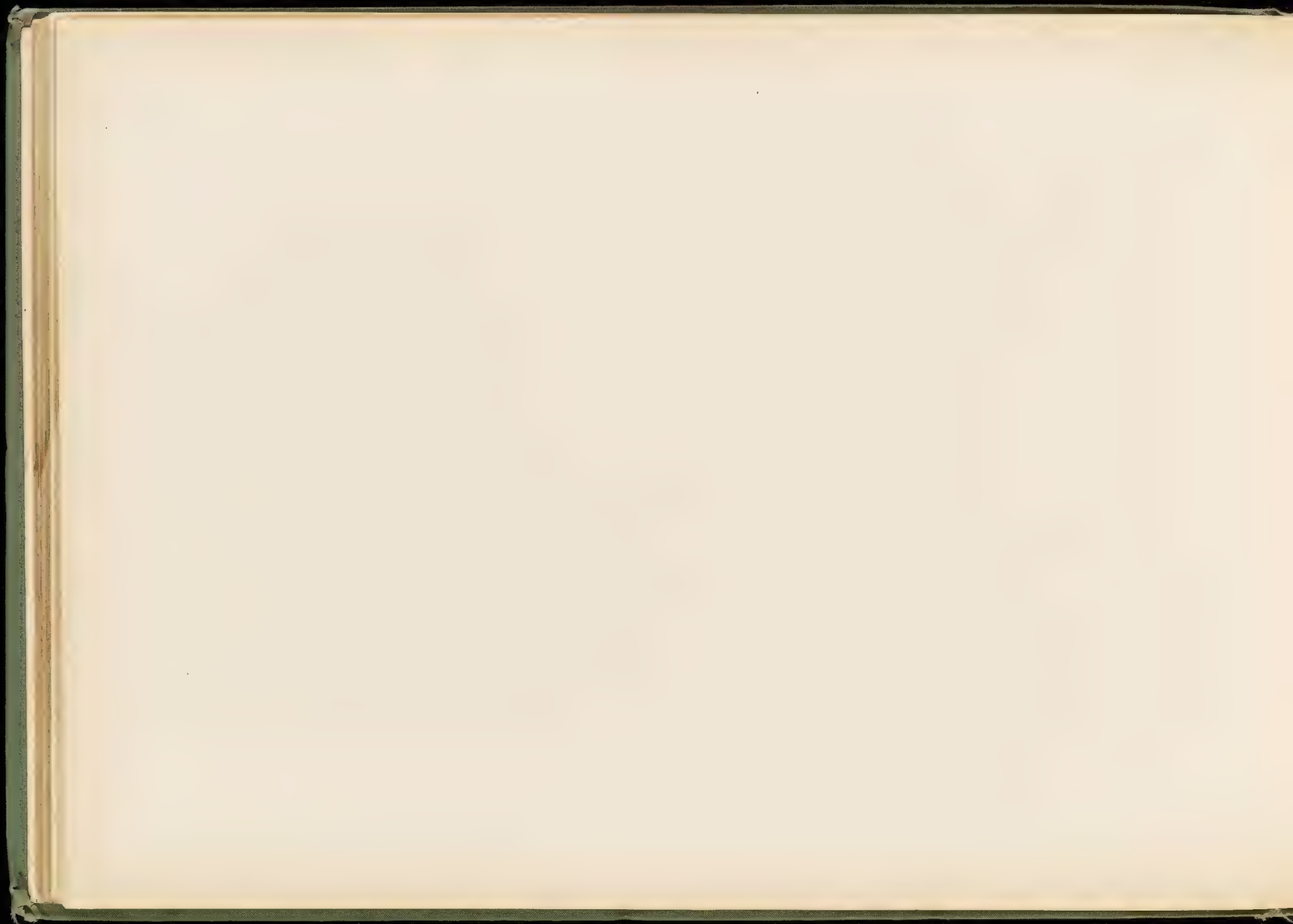
Opening from the Parlor is the Dining-room, with dark oak wood-work; walls and ceiling of texture—the walls colored variegated russet; the ceiling a cool gray. On the chimney-breast over the mantel is affixed, with remarkable effect of life-likeness, an enormous crab. There is no particular significance in this feature of decoration; but as a bit of playful conceit his crabship is a decorative success. In the panel containing him are sea-forms—star-fish, etc.—sketchily modeled in texture, the whole panel being a deeper russet than the rest of the walls, and touched here and there with bronze.

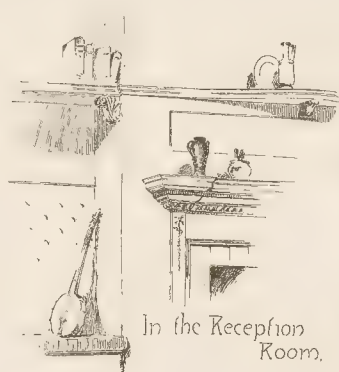
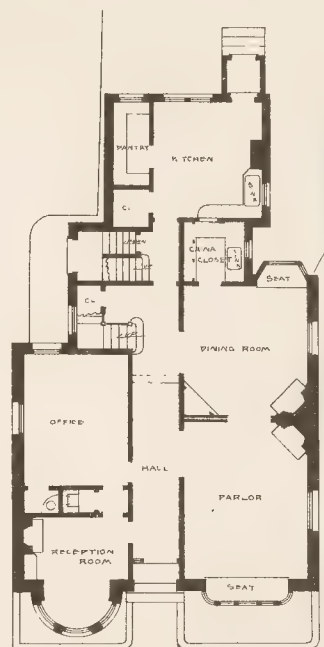
One chamber is finished in elm, which exhibits a beauty of grain that well repays the trouble of working this proverbially tough stock. The other chambers are finished in pine and whitewood, shellacked.



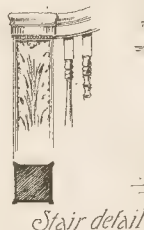
RESIDENCE OF DR. J. A. SPALDING.  
PORTLAND, ME.



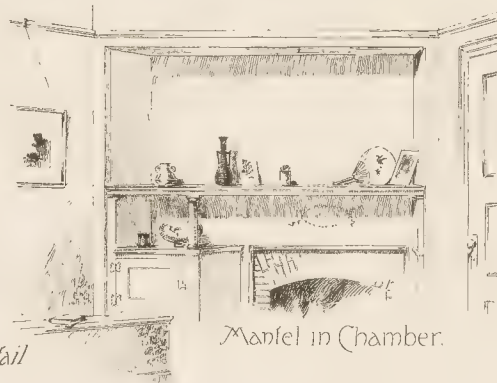




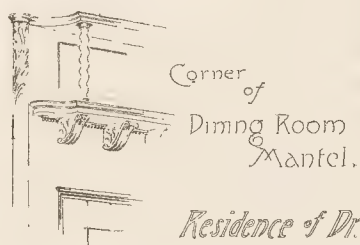
In the Reception Room.



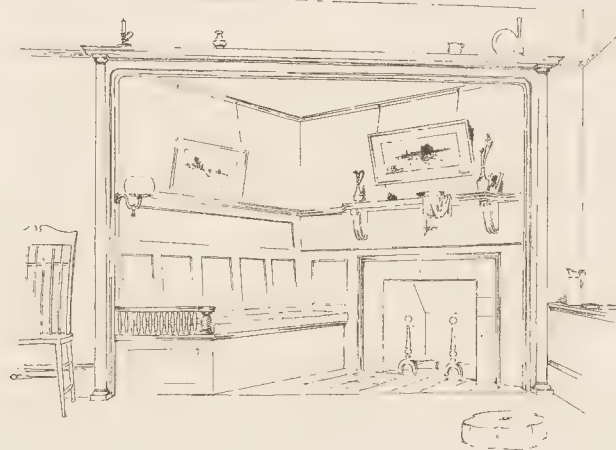
Stair detail



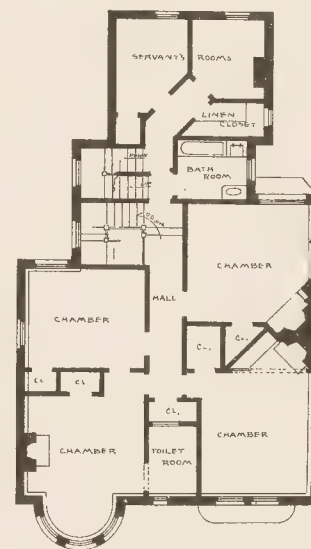
Mantel in Chamber.



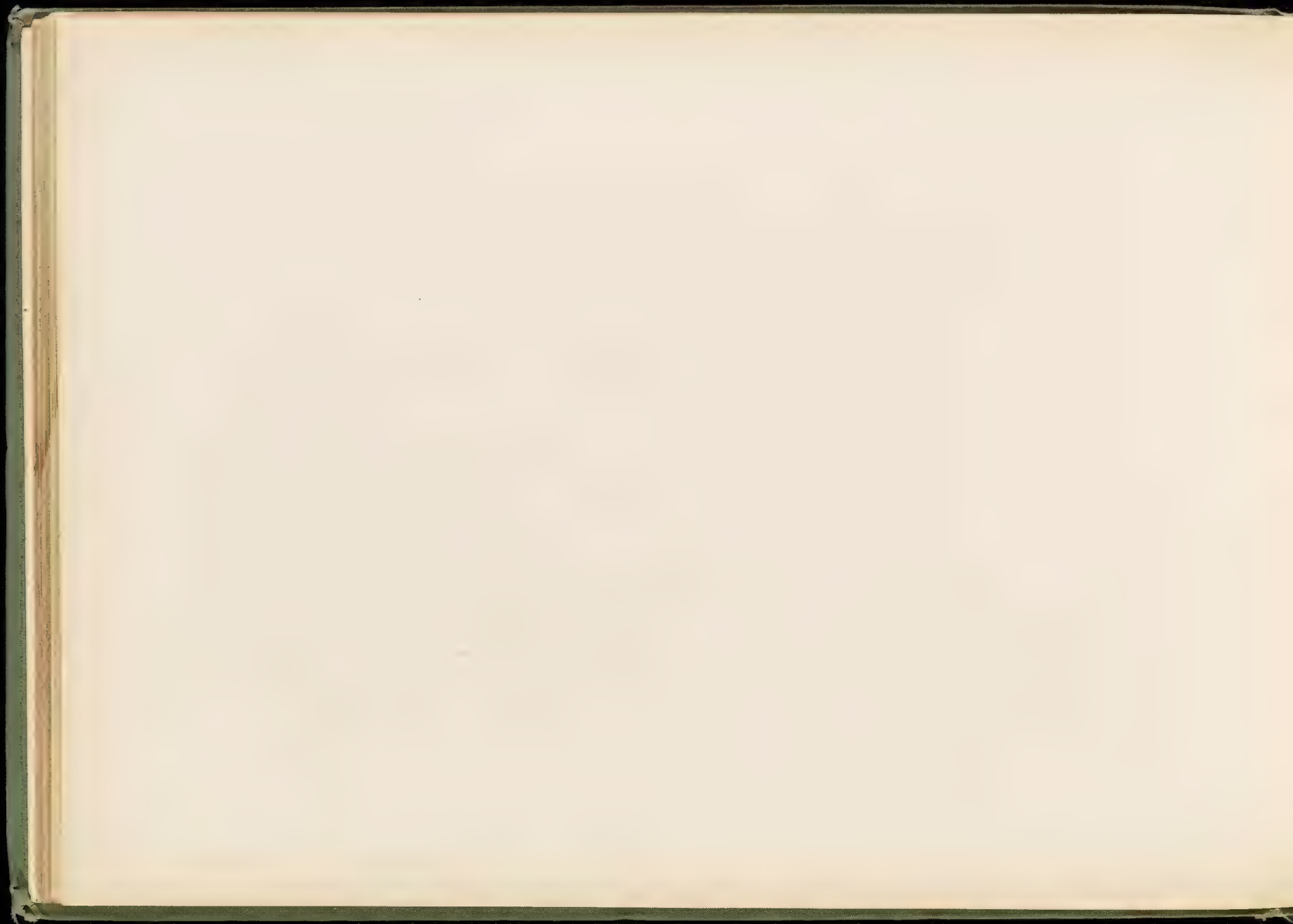
Corner of Dining Room Mantel.



Nook in Chamber.



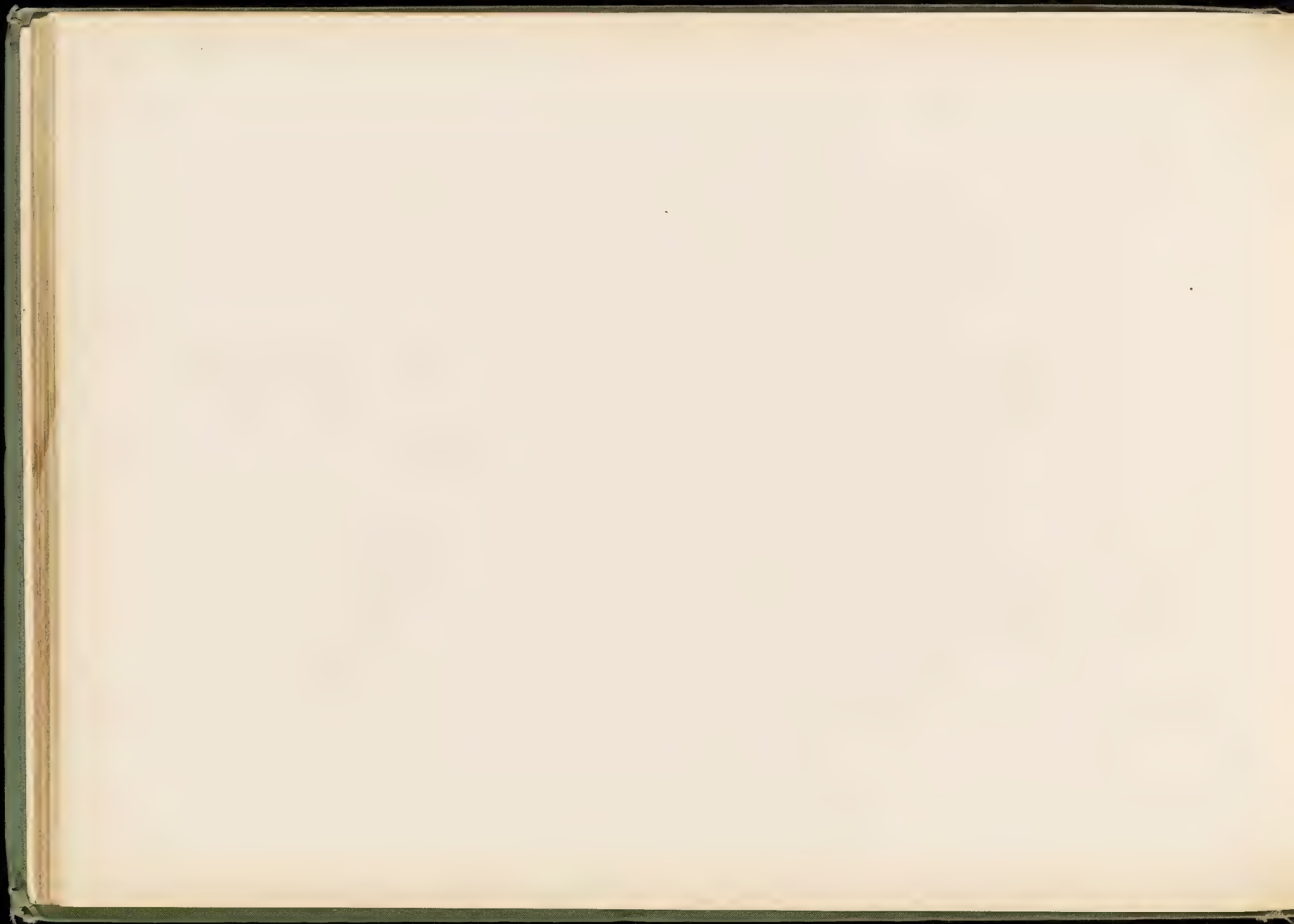
*Residence of Dr. J.A. Spalding.*





SKETCH for HOUSE - Allston, Mass.

JOHN CALVIN STEVENS :: ALBERT WINSLOW COBB;  
— ARCHITECTS. — PORTLAND, ME.



## SUMMER HOUSE OF J. W. DEERING, KENNEBUNKPORT, ME.

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KENNEBUNKPORT is one of the many sedate, "out-of-the-way" settlements which awhile ago were generally regarded as being past usefulness in the process of our social development; but which are now earnestly sought out and appreciated as antidotes for the nerve-jarring, maddening effects of life in our huge, "thriving" commercial settlements. Though not rich in the elements which favor the accumulation of wealth and the decay of men, this "dear old Kennebunkport"—as it is now oft affectionately called—is rich in those elements which are needed to bring repose, health, sanity unto a people beginning to go mad through selfish greed. God grant that amid the rest and peace that descend upon the fortunate in favored spots like this, men may take opportunity to think now and then of the myriad toiling soldiers of our industrial warfare who know never rest nor peace; and to question how such lives may be granted some respite from the present bitterness of their lot,—some touch of healing repose. It is high time for such thoughtfulness on the part of our ruling people. Heaven can not be much longer patient with this too unmerciful social struggle,—this strife of each for himself, waged with the wild war-cry of "Competition." In our conduct toward one another, we shall be guided by better ethics than the ethics of the beasts; else ultimately, in some terrific outburst, hosts of us shall perish as they perish.

It is indeed refreshing to escape awhile from some huge, overgrown metropolis, and to steep one's self in the sedative influence of such a place as Kennebunkport. The native people of the town, gathering character from their customs and environment, are of the reposeful type. The town is built on a peninsula of rolling land, presenting an austere, rocky front to the ocean. Next the main land however, at the south shoulder of the peninsula, is a gap in the jagged wall of rock, admitting the tide-flow into a sheltered, sinuous creek which forms the harbor to the town. When filled with the high tide, this sinuous stretch of peaceful

creek, welcoming the craft which has been cruising in rough water along a jagged coast, is one of those happy hits of Nature which surprise one into a gleeful laugh on first acquaintance.

Along the banks of this little creek, in days ago, big ships were built, and successfully launched, too, from yards located at bends in the stream. The houses put up by the old-time ship-builders and sea-faring men form the old settlement along the creek; the summer-houses of the city visitors form the new settlement out on "the Bluffs," beyond the mouth of the harbor. To these last settlers the southwest wind of summer blows cool across the open bay from Agamenticus.

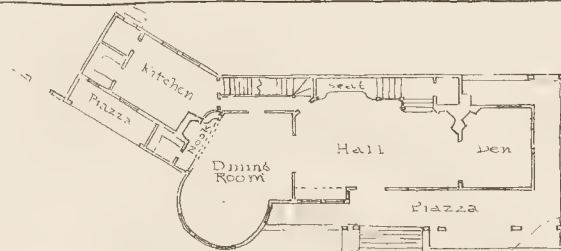
This house of J. W. Deering is located on the high land of the Bluffs. The tower commands the view toward Agamenticus and the ocean. Cedar shingles, left natural color, cover the exterior. The trimmings are cream-white; the blinds bronze green.

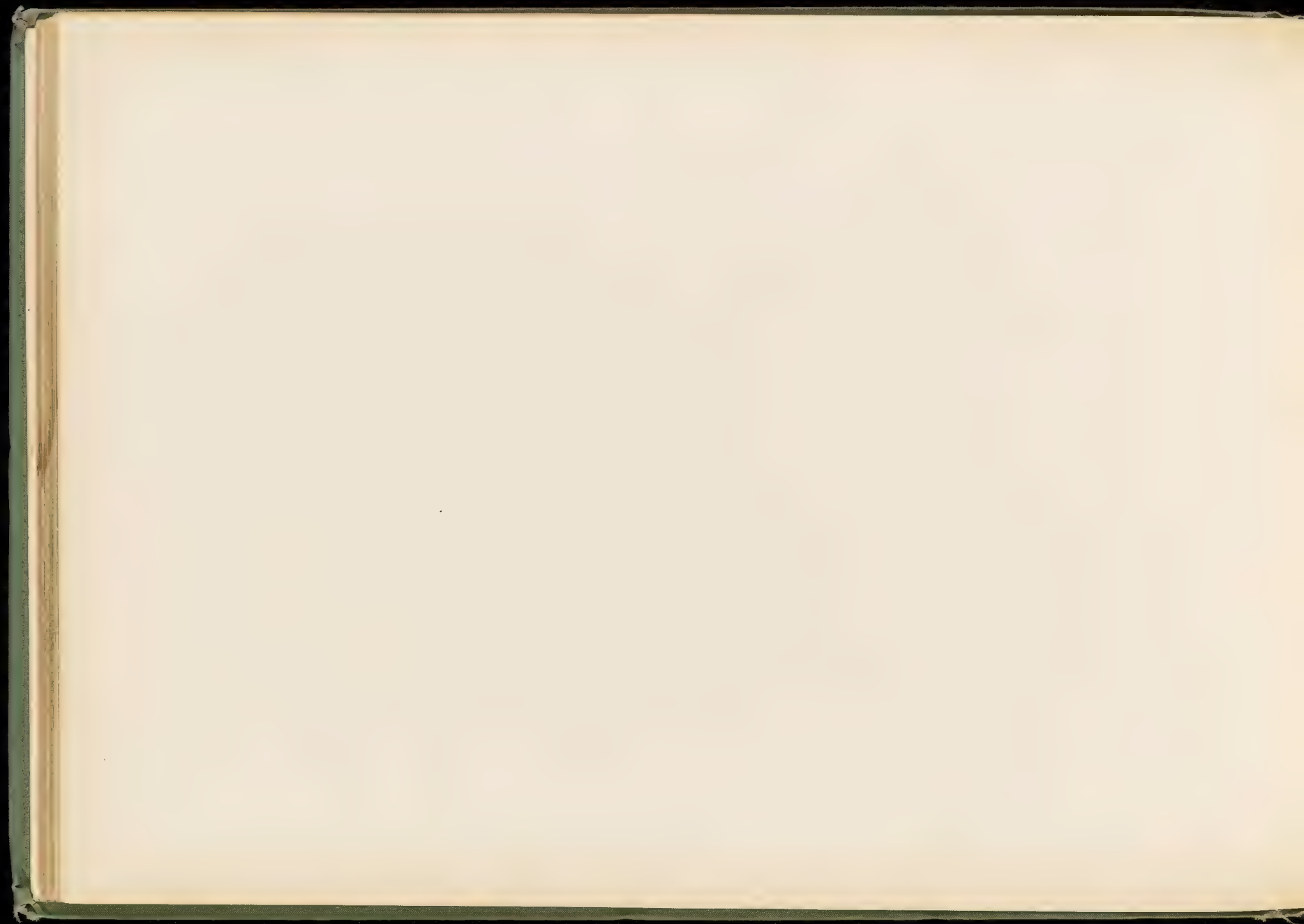
The interior is finished with plastering, the principal timbers showing. The Dining-room is particularly successful in execution, with its large bay in the tower, and its ample fire-place alcove.

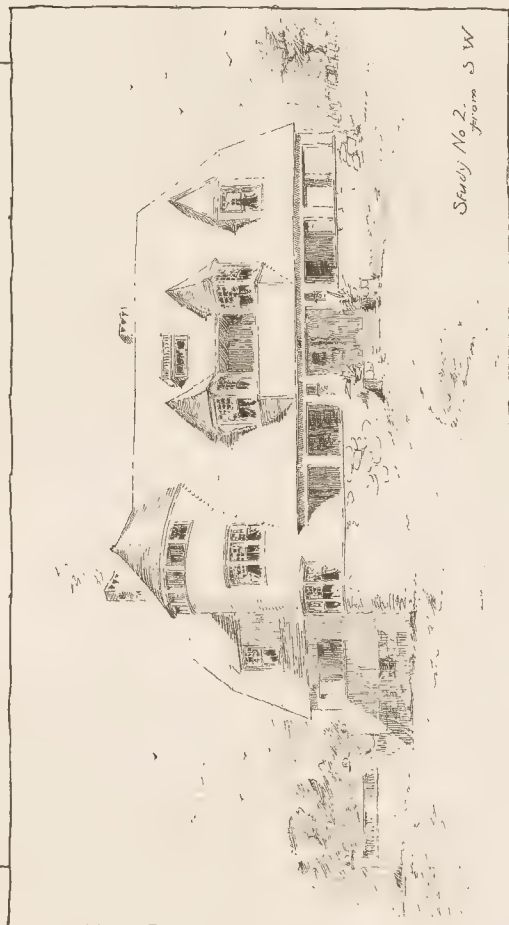


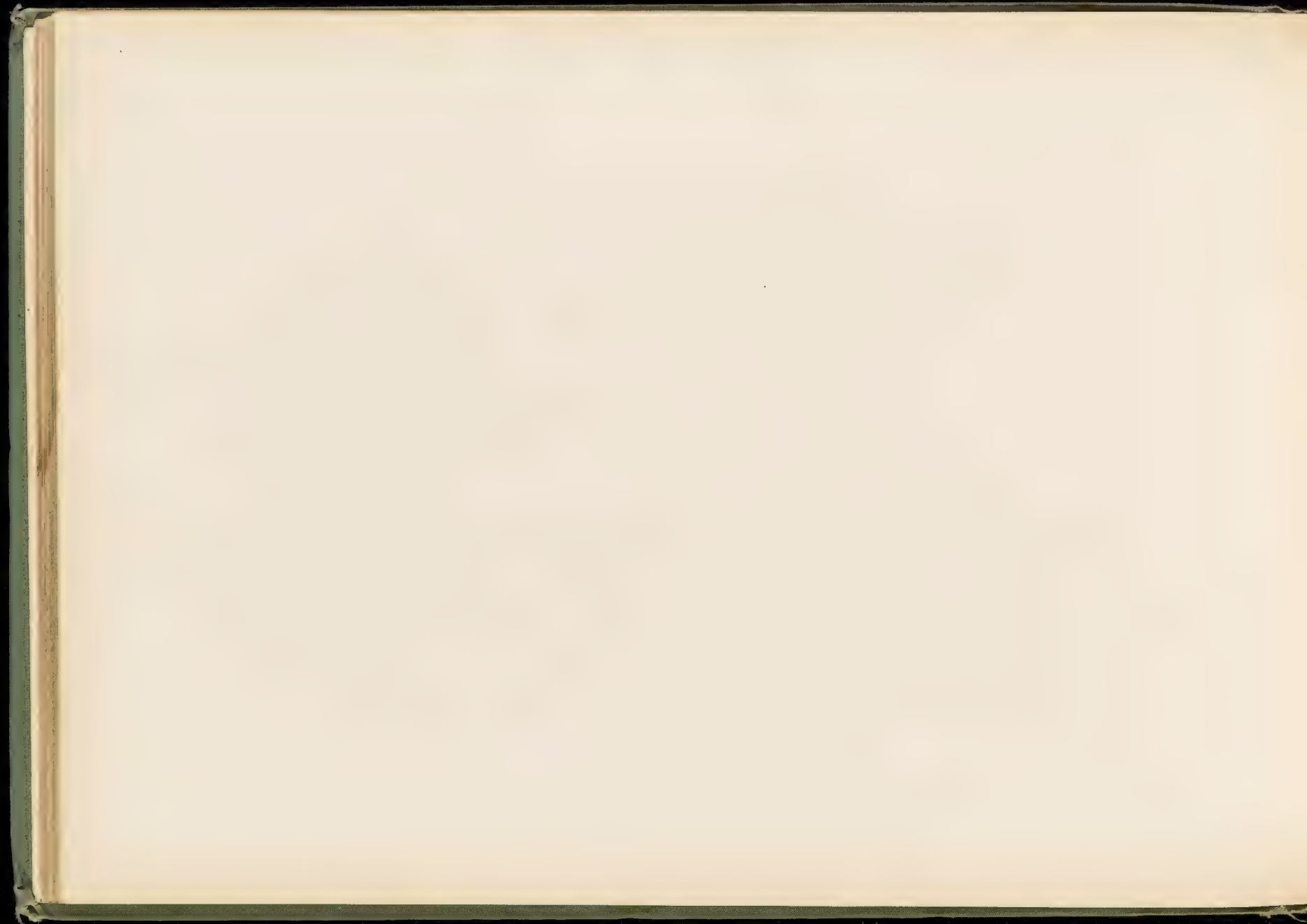
SKETCH STUDY No. 1.

House for  
Hon. JOHN W. DETHMERS.  
Kennebunkport, Me.



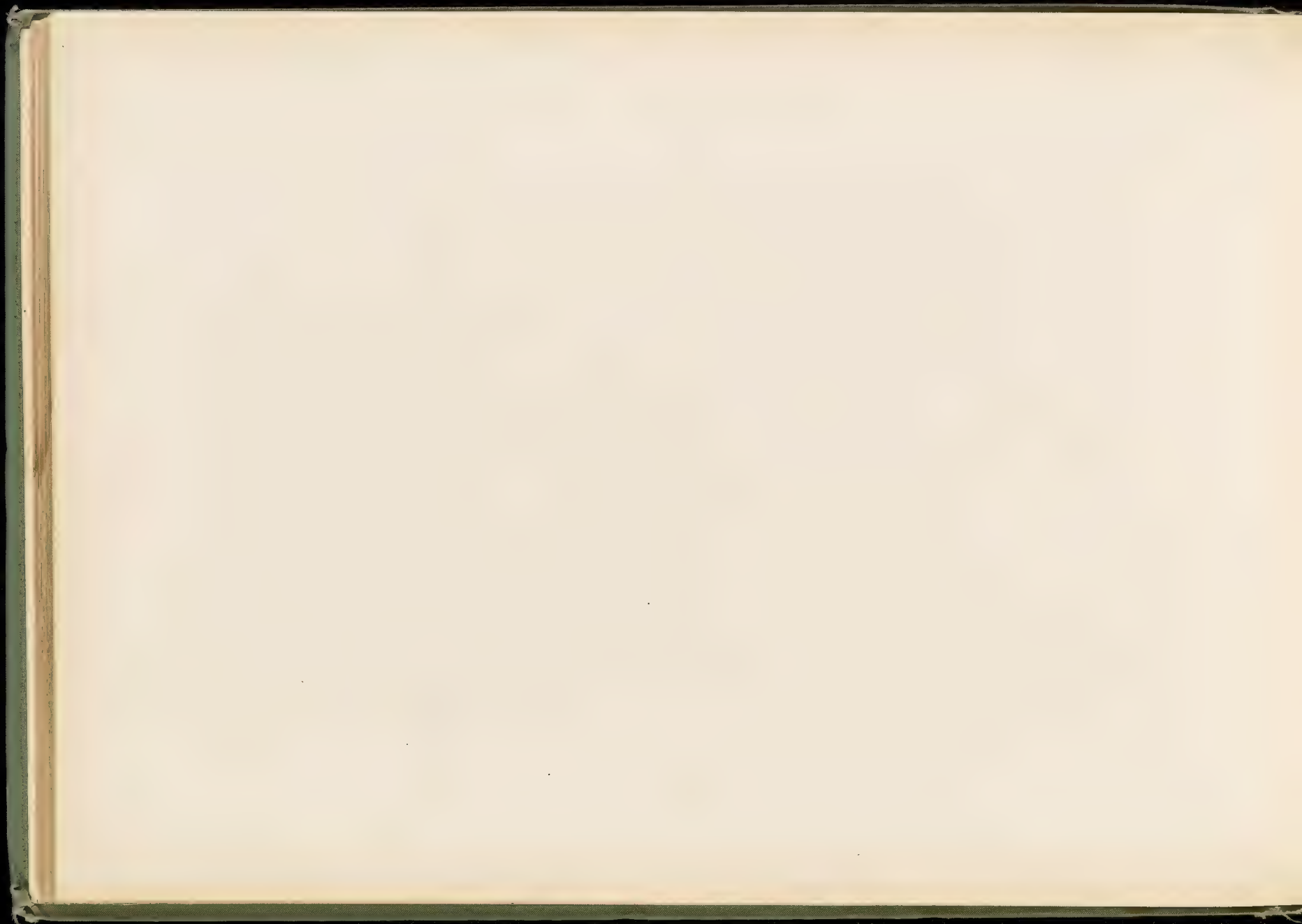


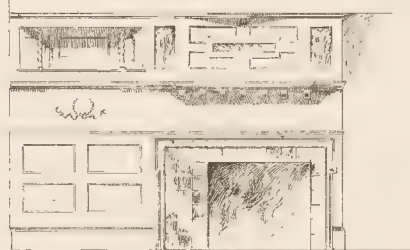
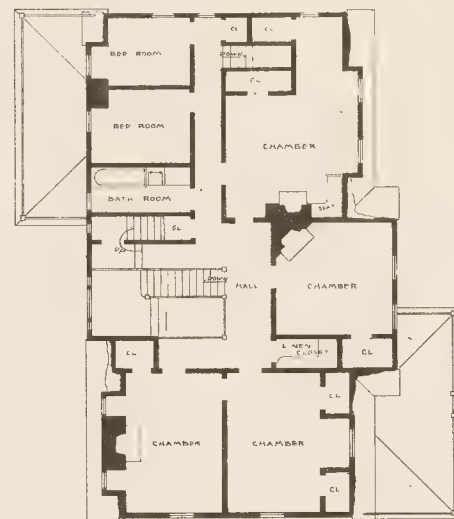
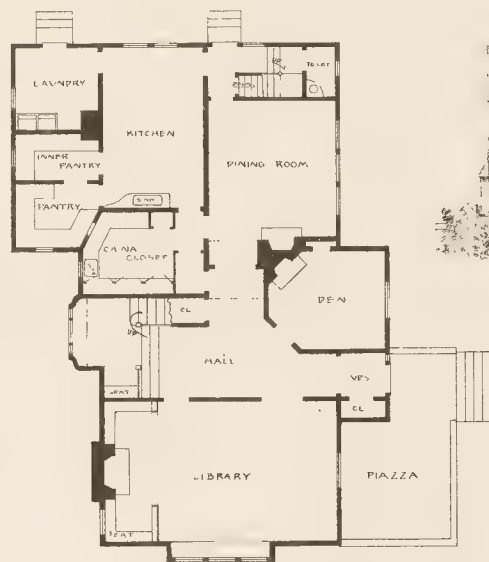






House for Hon. L. A. Emery.  
Ellsworth, Maine.



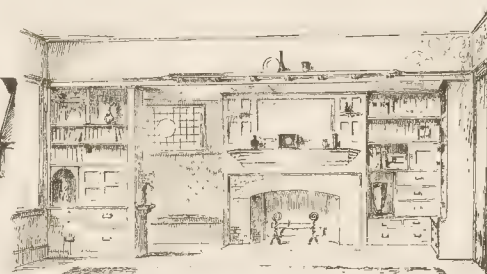


*Dining Room Mantel*

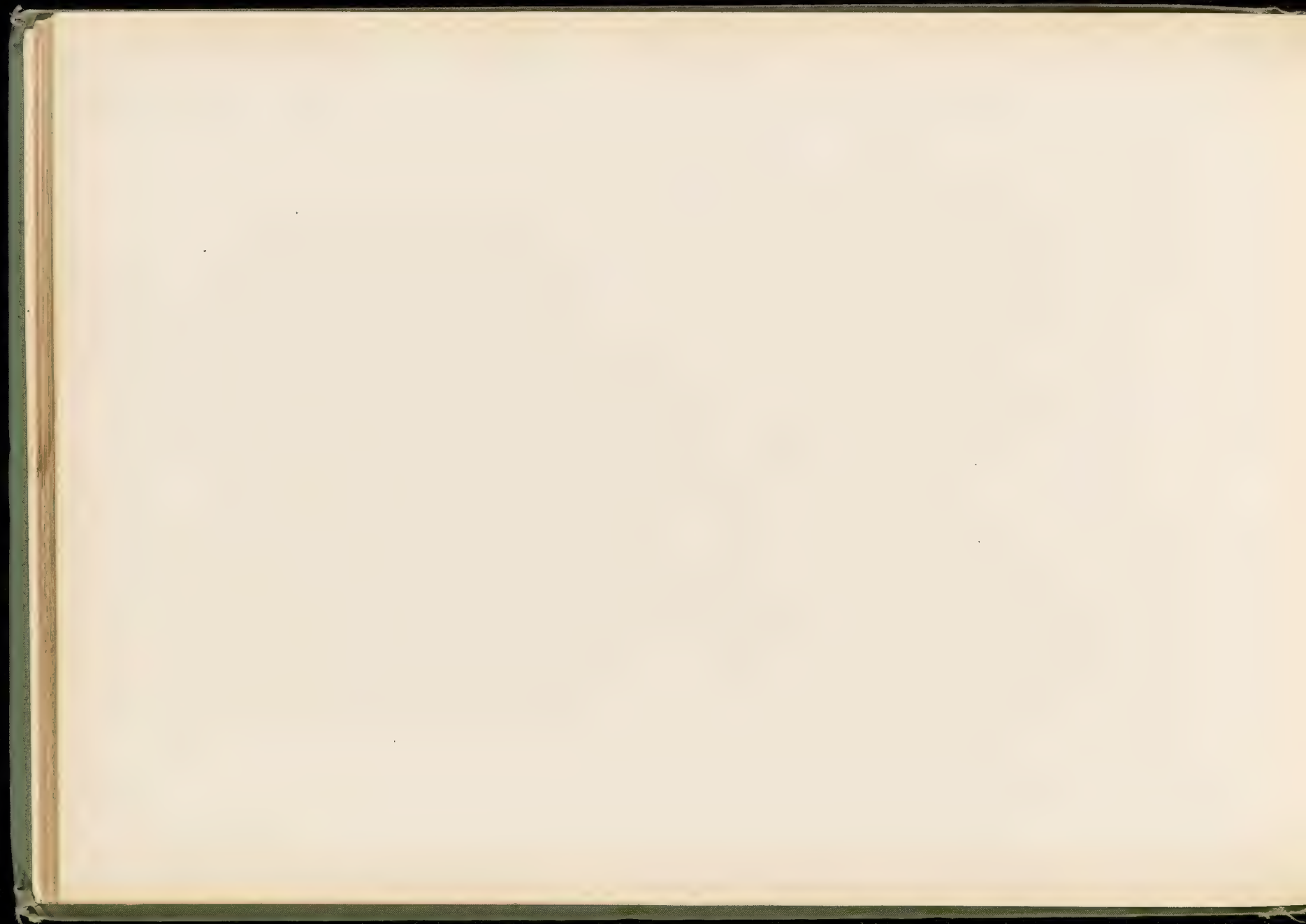


*Corner in Den*

HOUSE of  
*Hon L A Emery*  
Ellsworth, Me.



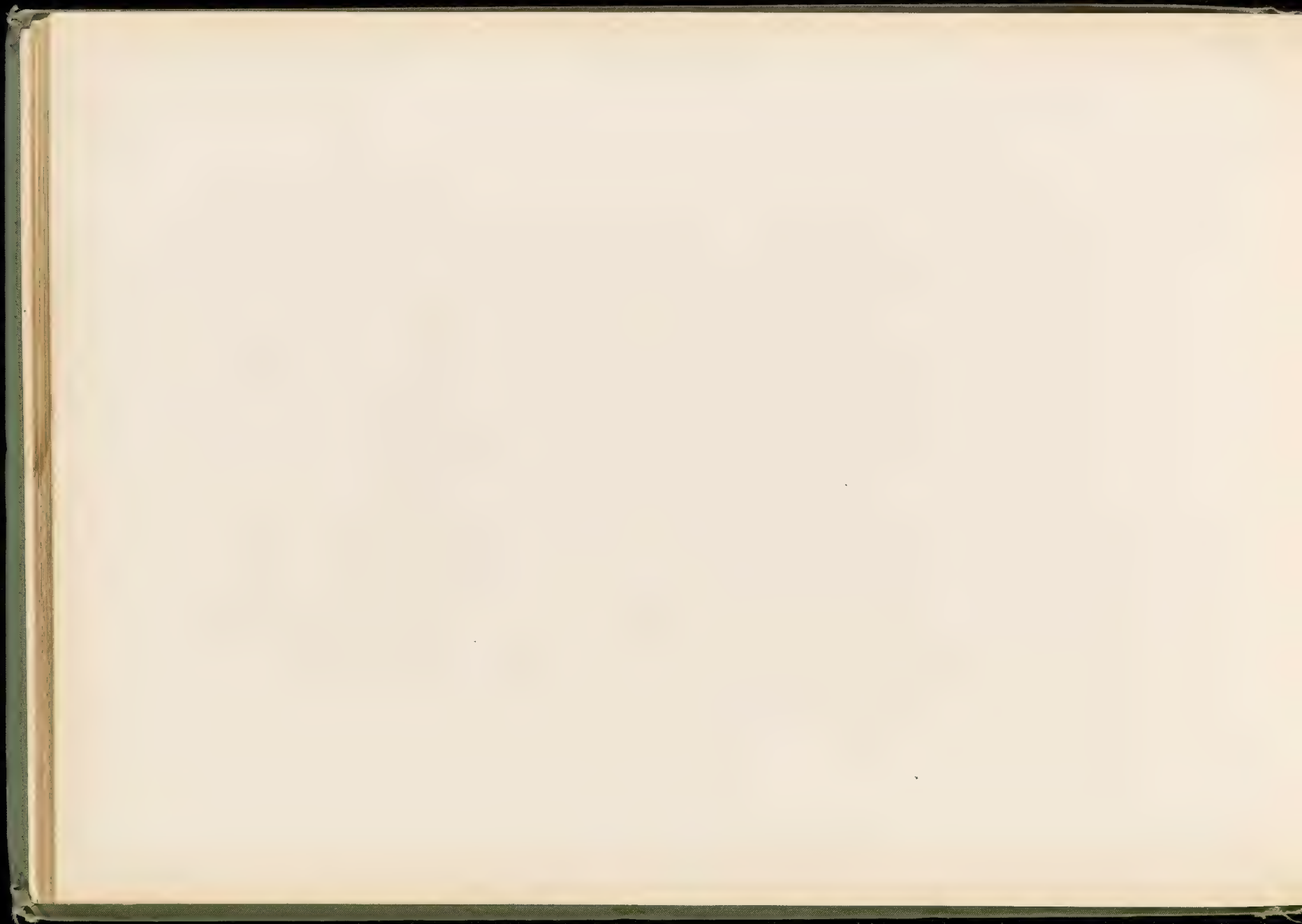
*End of Library*



A HOUSE FOR AN ACRE LOT:

JOHN CALVIN STEVENS  
ARCHITECT.  
First Nat. Bldg. Bldg. Co.  
Portland, Me.





## HOUSE OF CYRUS F. DAVIS—PORTLAND.



**P**ERHAPS the one word which best expresses the correct principle to follow in grouping economically under a roof the rooms required for a given family, is the word "unify." Don't playfully make as many jogs as possible in your wall-line; endeavor to reduce their number to the minimum. Don't study to contrive a sky line uneasy, full of antics; but contrive to cover your walls with as few planes of roof as possible. Not only does following this principle give economical results; but also the design studied with this underlying determination to unify will always be reposeful and grateful to the eye, in contradistinction from the restless effect of the structure designed with evident determination to evolve as many bays, porches, balconies, dormers, turrets, *et ceterum*, as can be crowded upon the available expanse of wall and roof.

The house here shown is an extreme example of the applied unifying principle. Its form is the very simplest that can be devised for an architectural structure. Yet little touches of variety in the shape and disposition of the windows, and some telling detail at the front entrance, relieve the house from any offence of tameness.

## PROPOSED HOUSE ON THE WESTERN PROMENADE.

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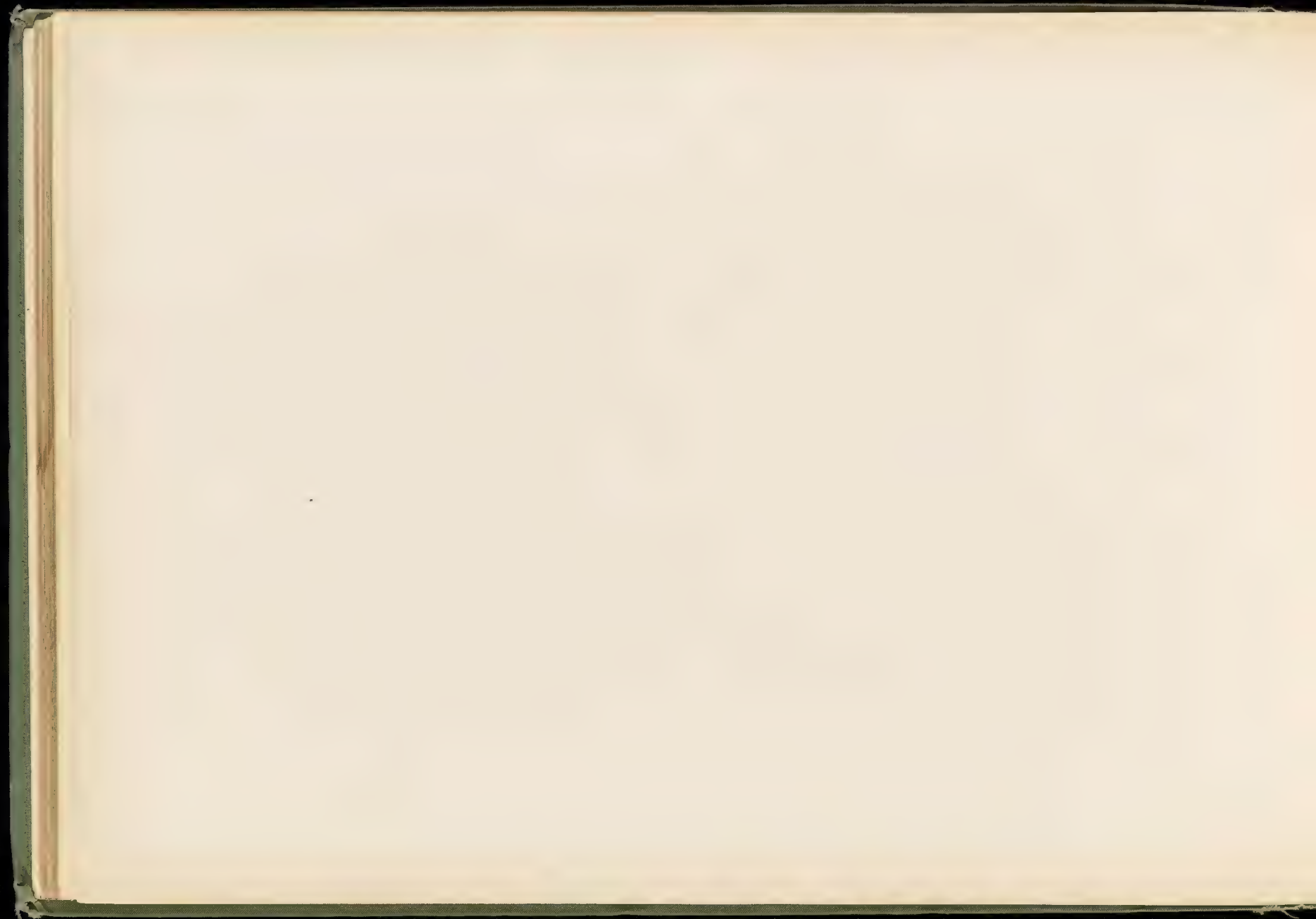
The sketch studies following Mr. Davis' House are for a dwelling which a Portland man proposes building on the Western Promenade. The house is to be brick, with slated roof. Here too the unifying principle has been applied; the breaks in the front wall-line being comprehended under one boldly overhanging roof.

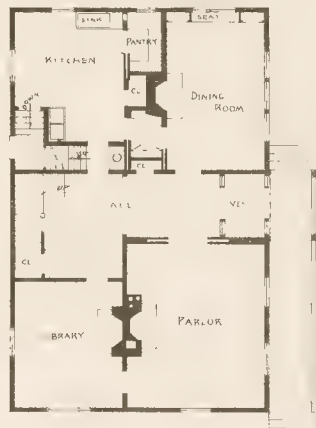
The overhang, used with discretion, solves satisfactorily the problem of covering an irregular wall. It gives deep, telling shadows: it shelters a broken wall outline under one unbroken roof not liable to leak. It is a feature particularly well adapted to our climate. Yet the overhang must be used discreetly, and its perspective effect carefully considered, else in execution it will surprise the designer and shock the public by a grotesque uneasiness when viewed from certain points. When the overhang seems liable by its projection to give the building an appearance of instability, it should be supported by columns rather than by brackets.

The view from this proposed house would be no less superb than the view from Mr. Burrowes' house described elsewhere.

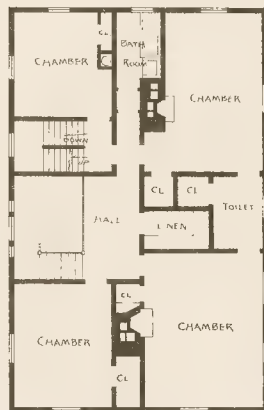


*Residence of Cyrus F. Davis,  
Portland, Me..*





*First Floor*



*Second Floor*



*End of Dining Room*



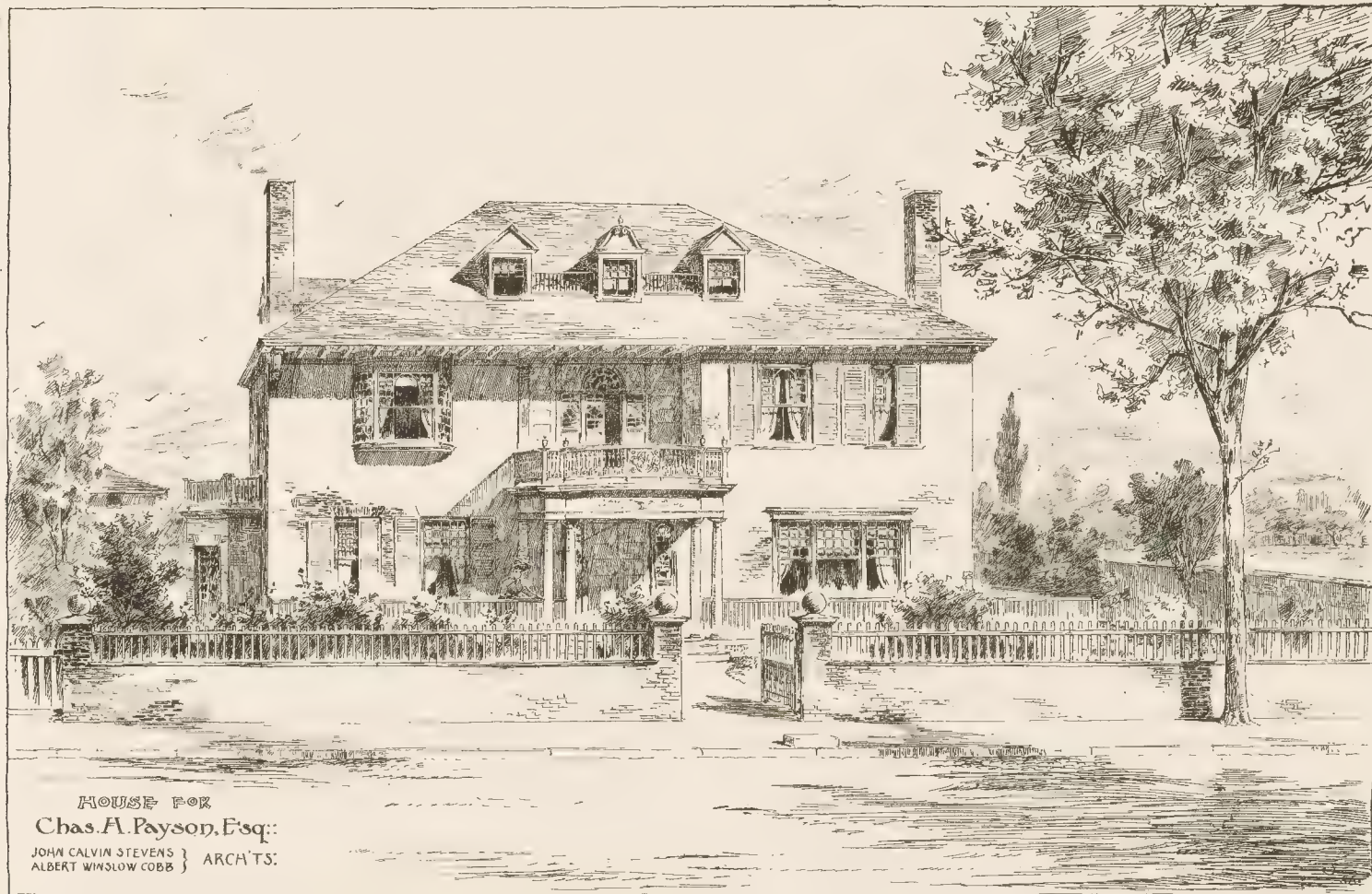
*Chamber Mantel*



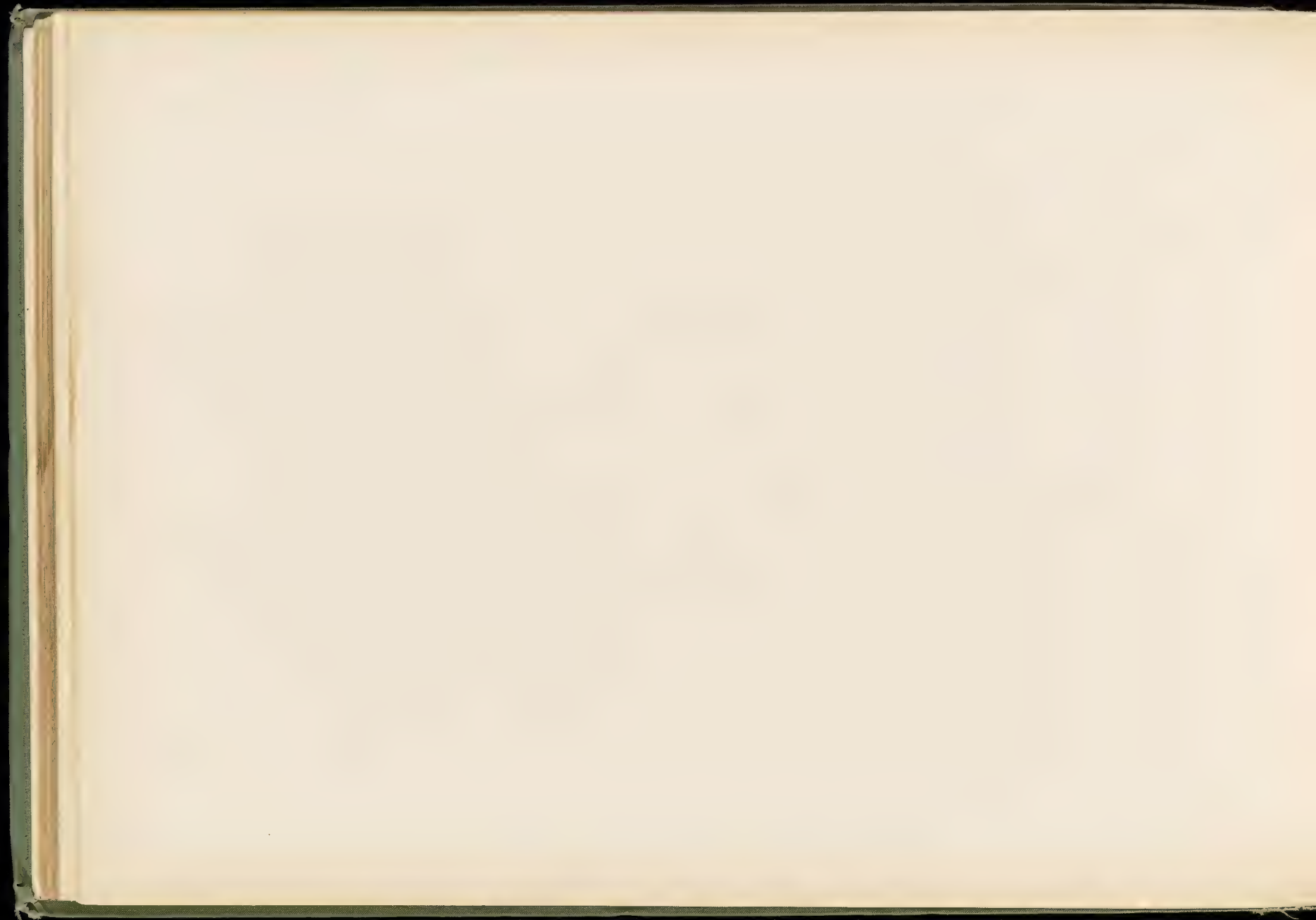
*Entrance.*

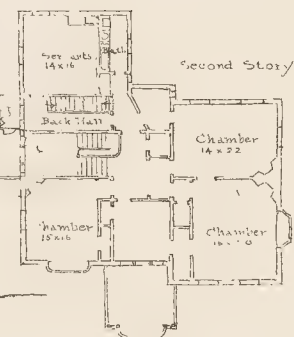
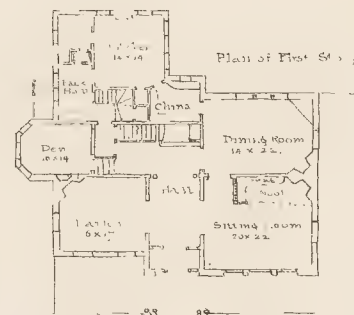
*Residence of Cyrus F. Davis.  
Portland, Me*



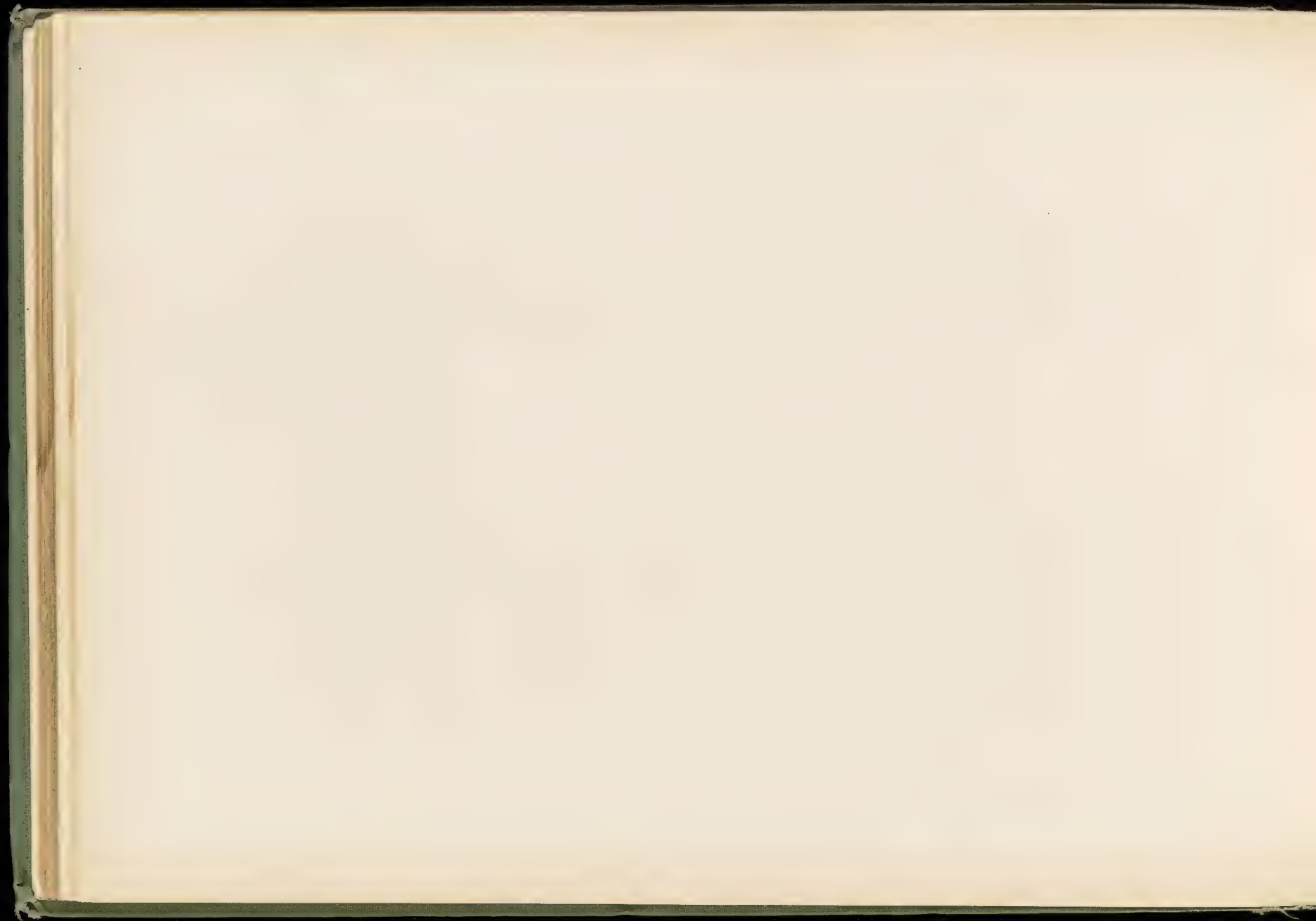


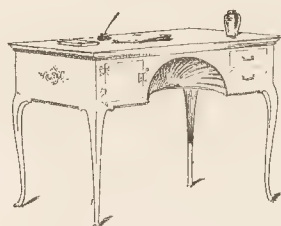
HOUSE FOR  
Chas. A. Payson, Esq.:  
JOHN CALVIN STEVENS } ARCH'TS:  
ALBERT WINSLOW COBB }



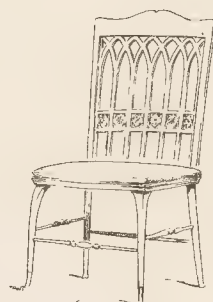


Alternative Sketch  
House for Mr. C. H. Payson.

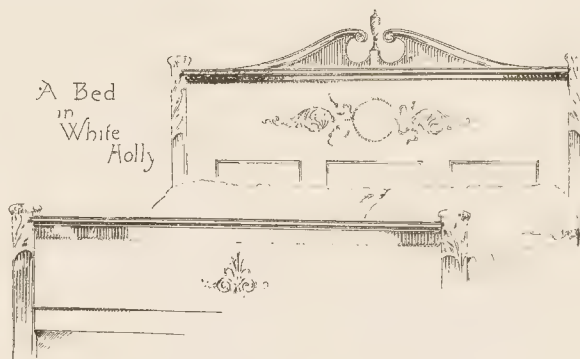




White Holly.



White  
and Gold



A Bed  
in  
White  
Holly

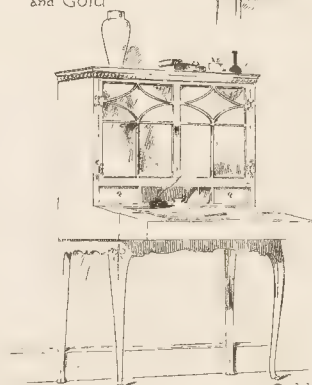


Work-stand  
in Mahogany.

Casters, brass  
sash lining and  
fringe



Holly.

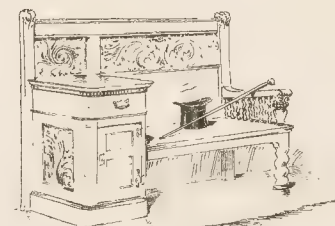


White and Gold

Odds and Ends  
of  
Furniture.



Arm Chair

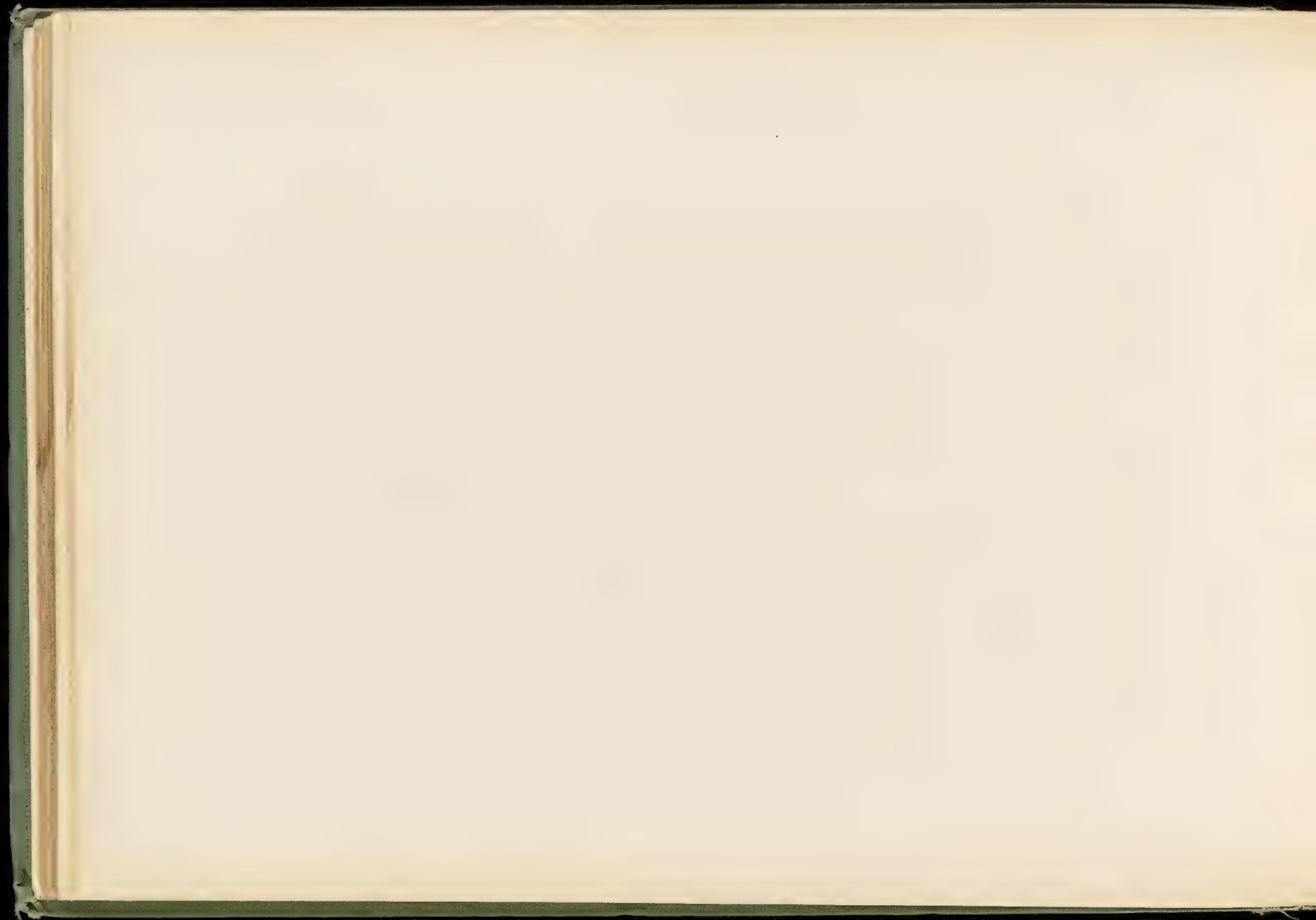


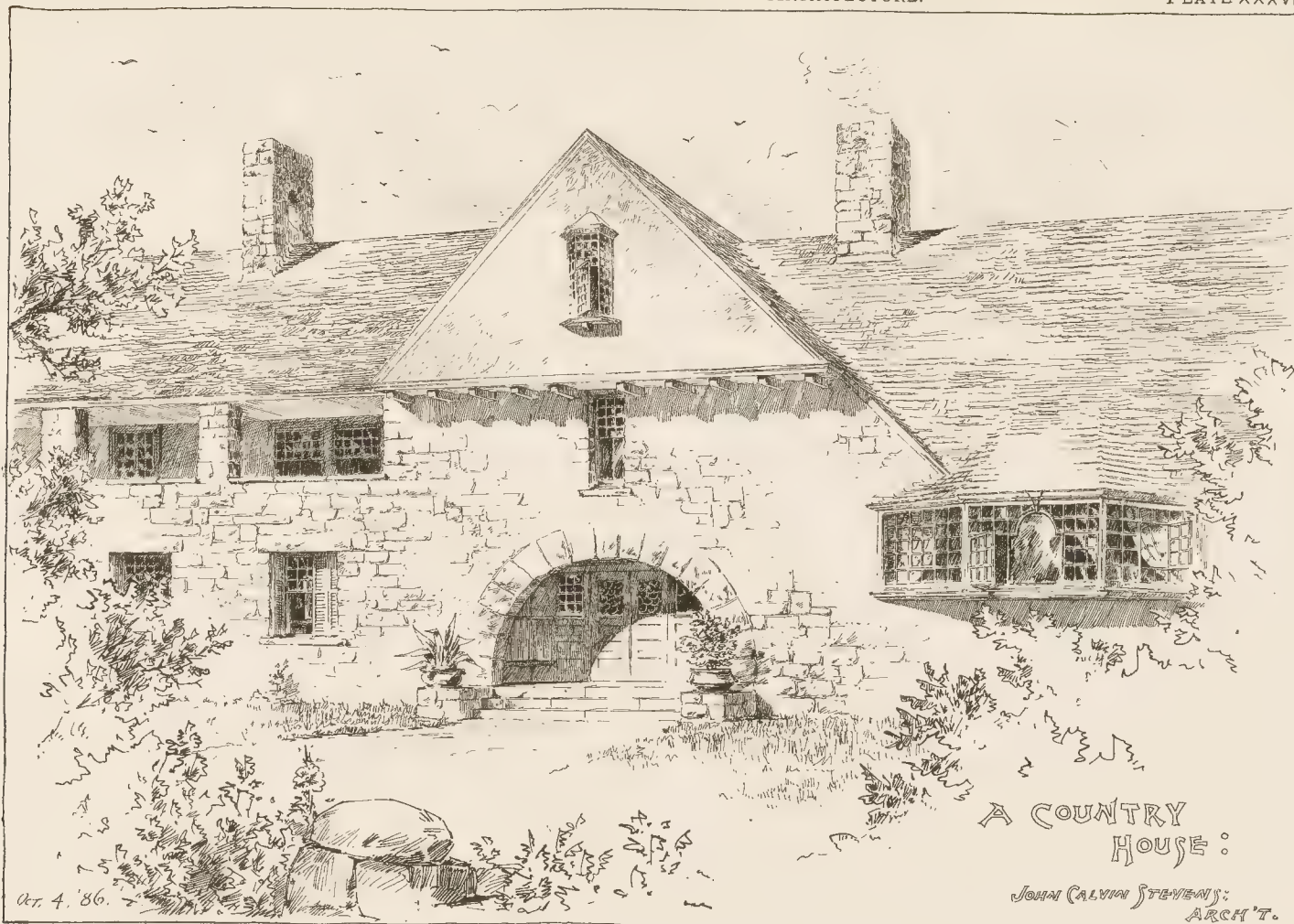
Hall seat in Oak.

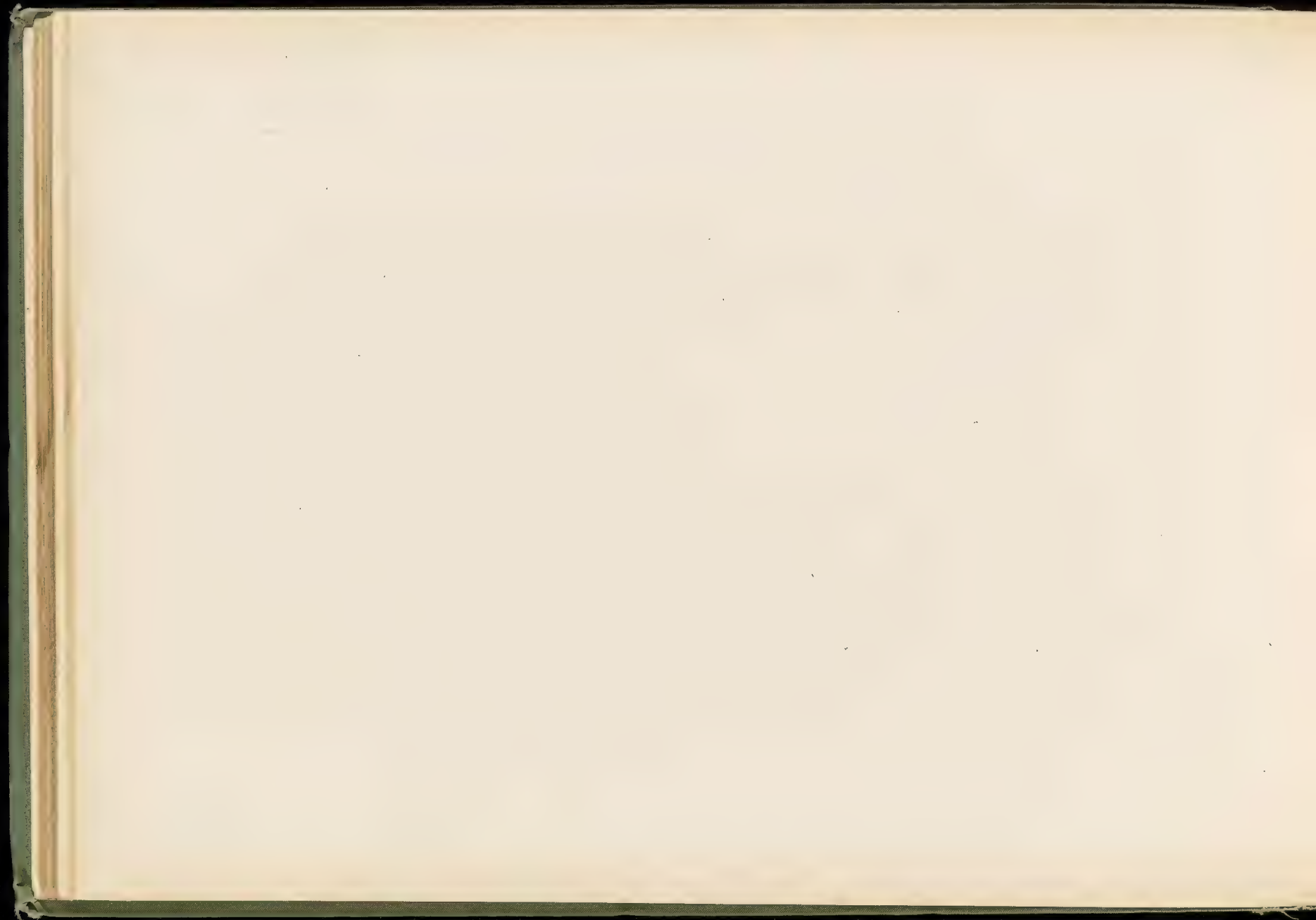


Pier stand  
in Mahogany

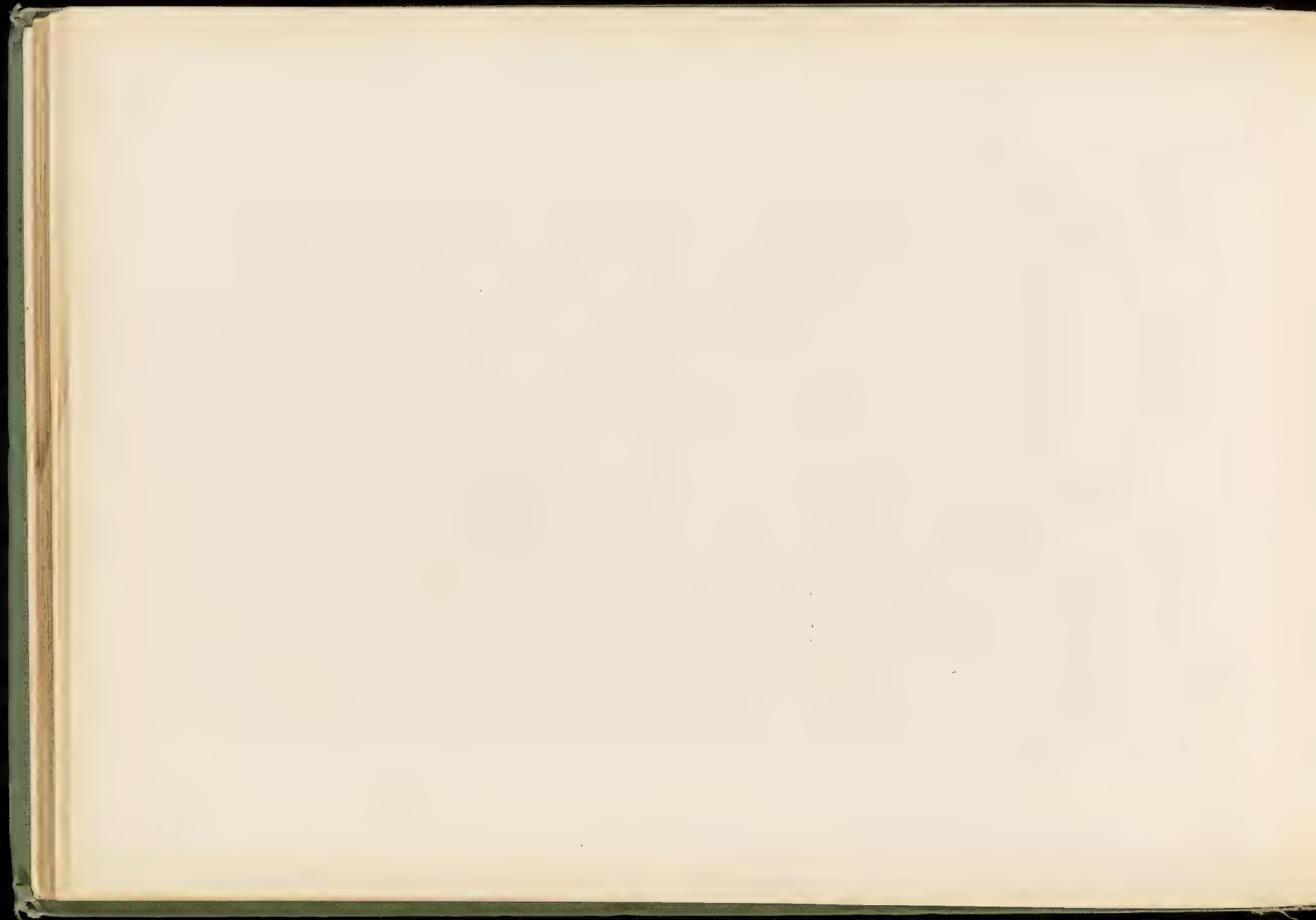
J.C.S.

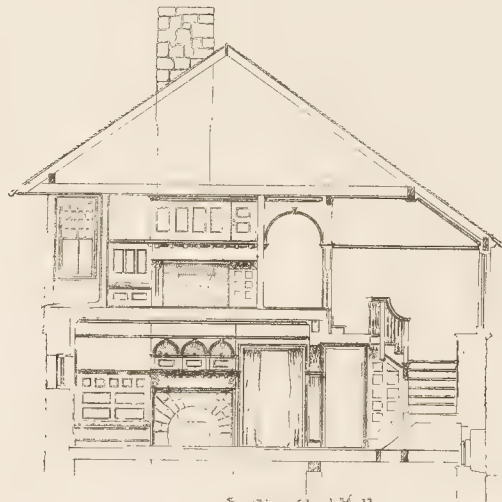






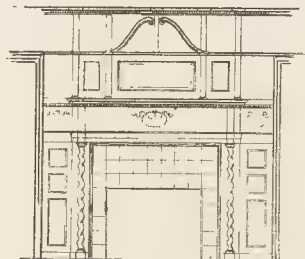






Section thro' Hall.

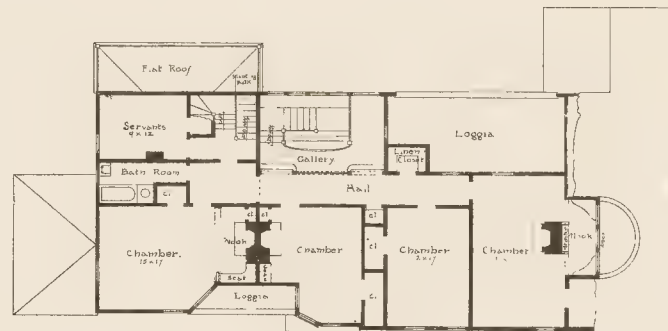
Interior Ills.  
House by Geo. S. S.



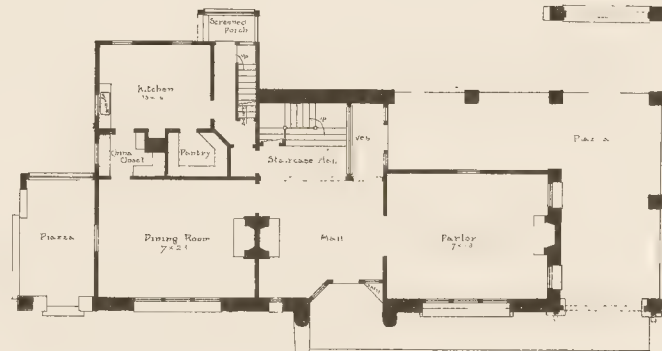
Parlor Mantel.



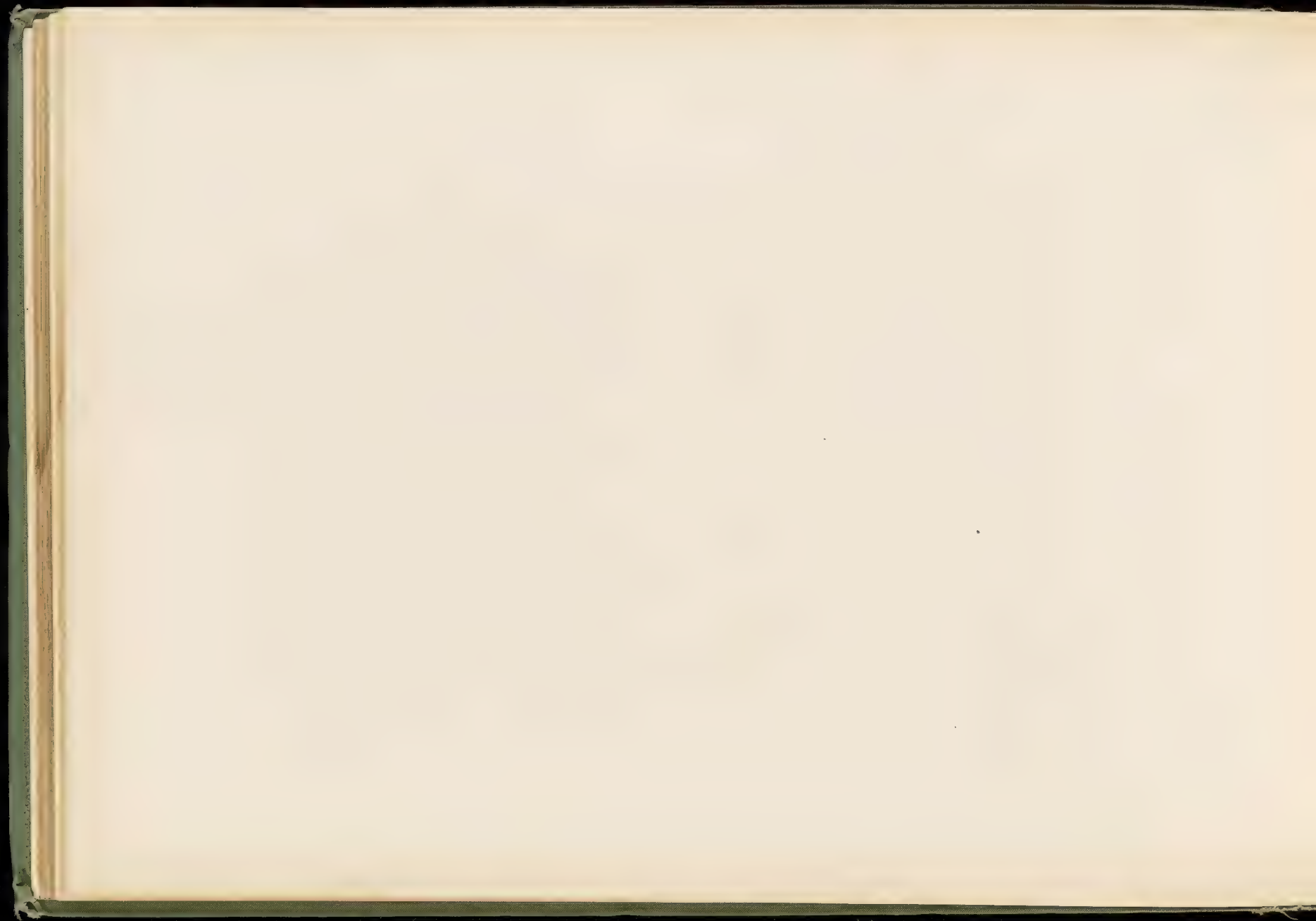
Musk: Chamber or Parlor.



Second Story.



First Story.





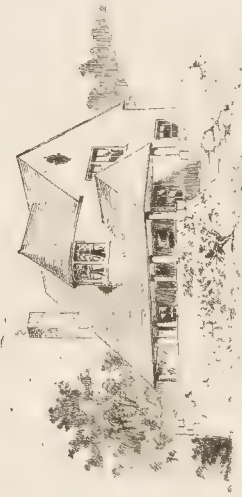
ON CUSHING ISLAND



Sketch of Club



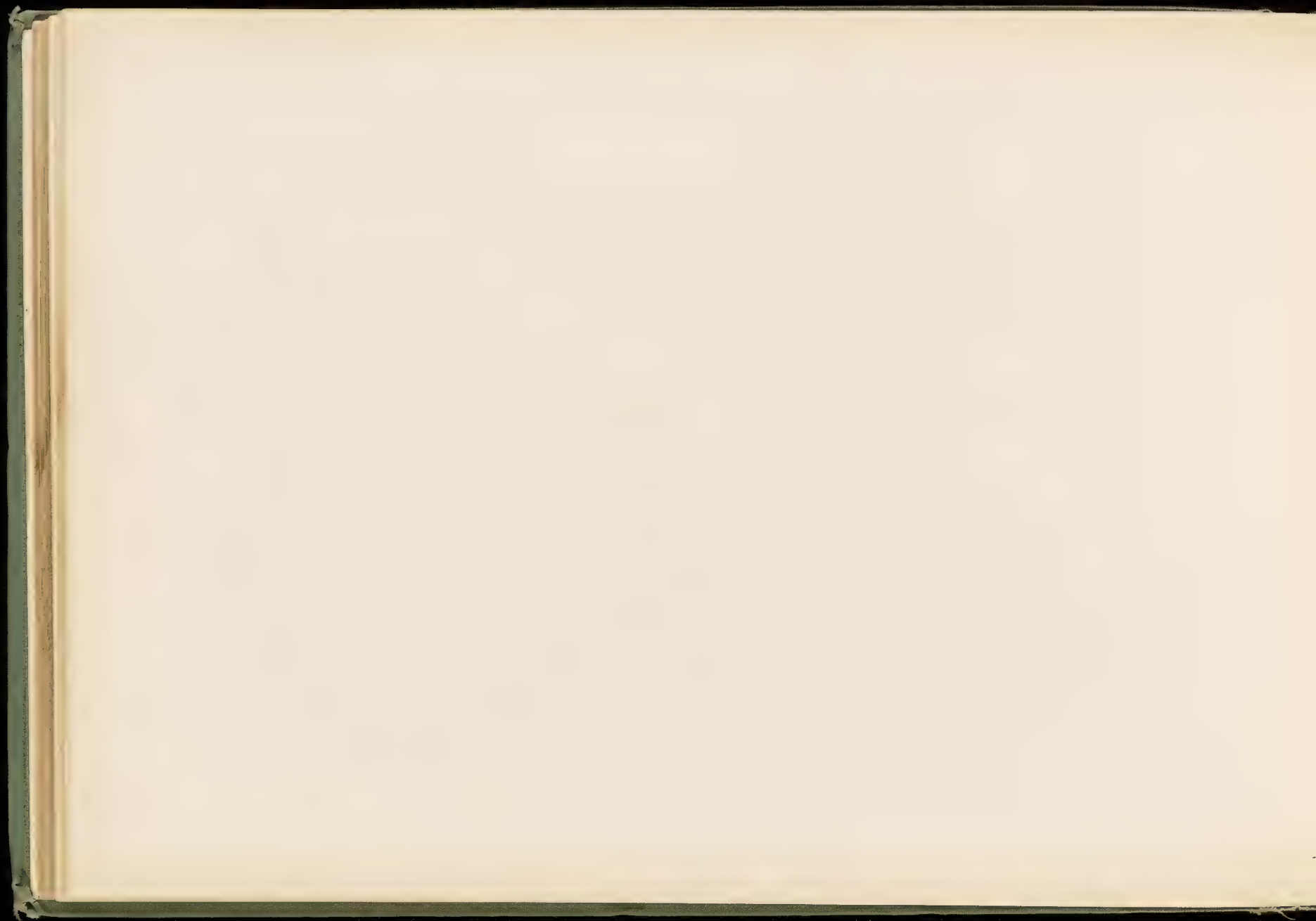
Sketch - House at Delano Park, C.E.



By J. H. R. and W. H. R. } as Cushing's



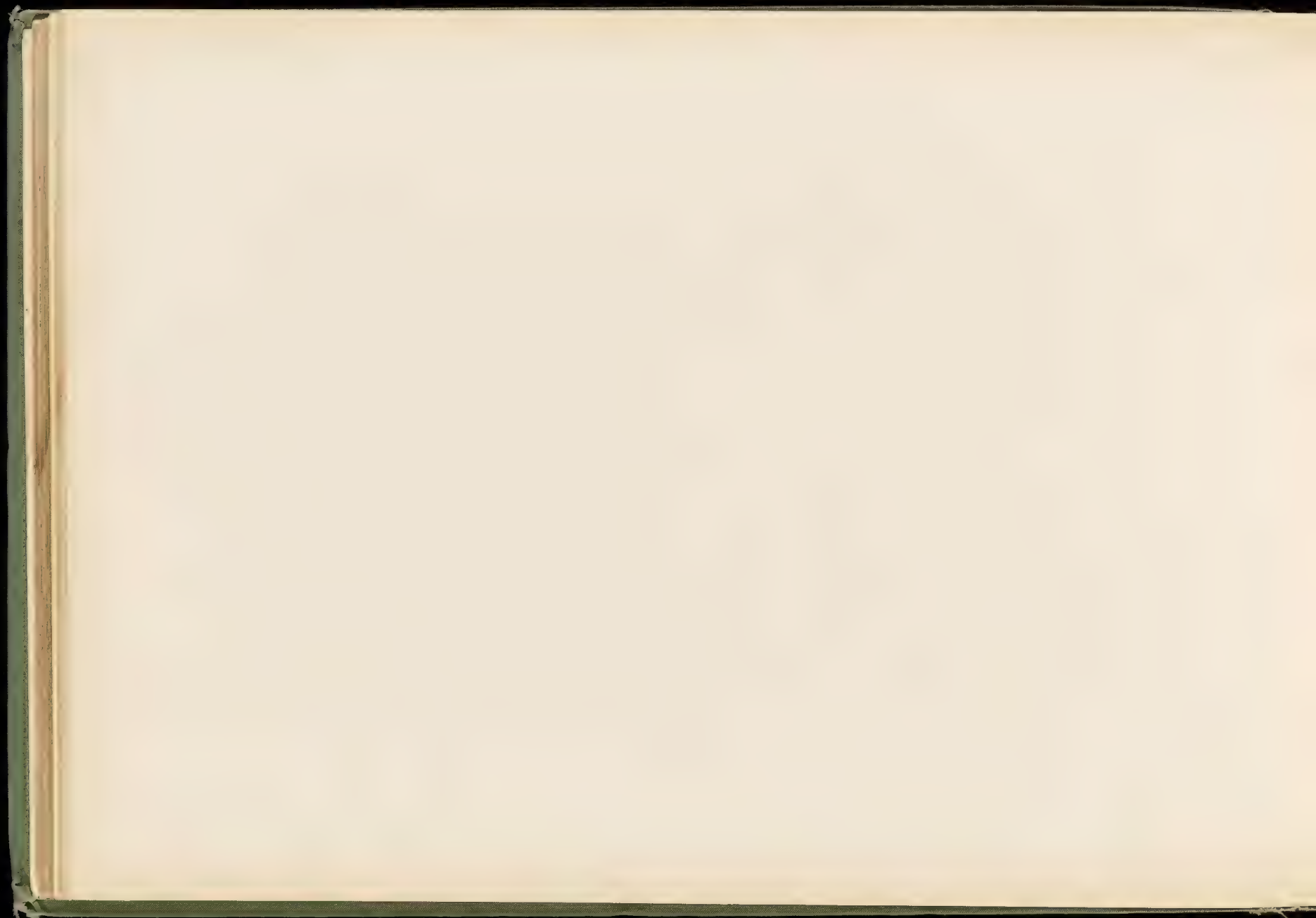
Shelter at Hunt cliff, C.E.



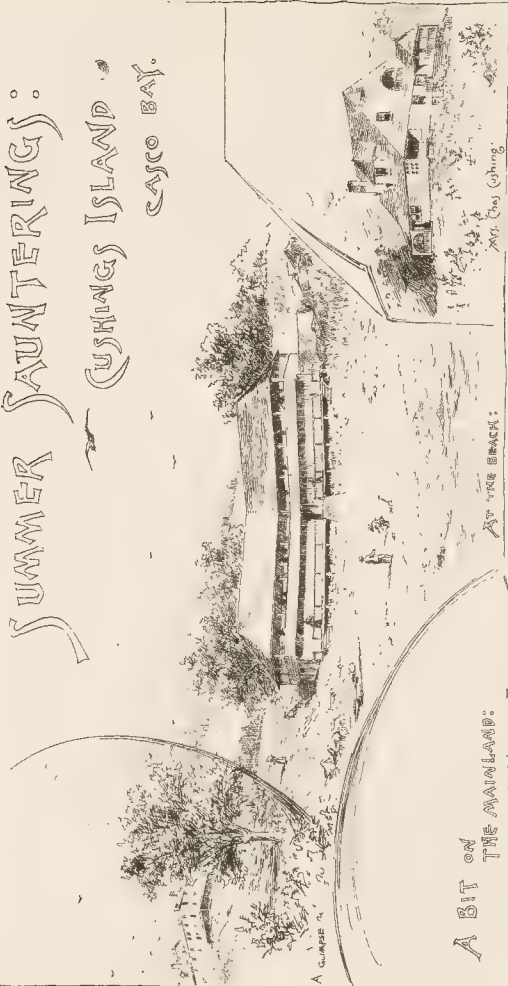
Picturesque  
Bits  
of  
CUSHINGS.



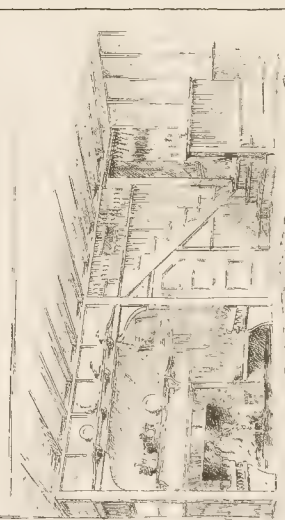
JOHN C. STEVENS:  
ARCHT. & ENGR.  
PORTLAND, ME.  
15 N. BATH ST.



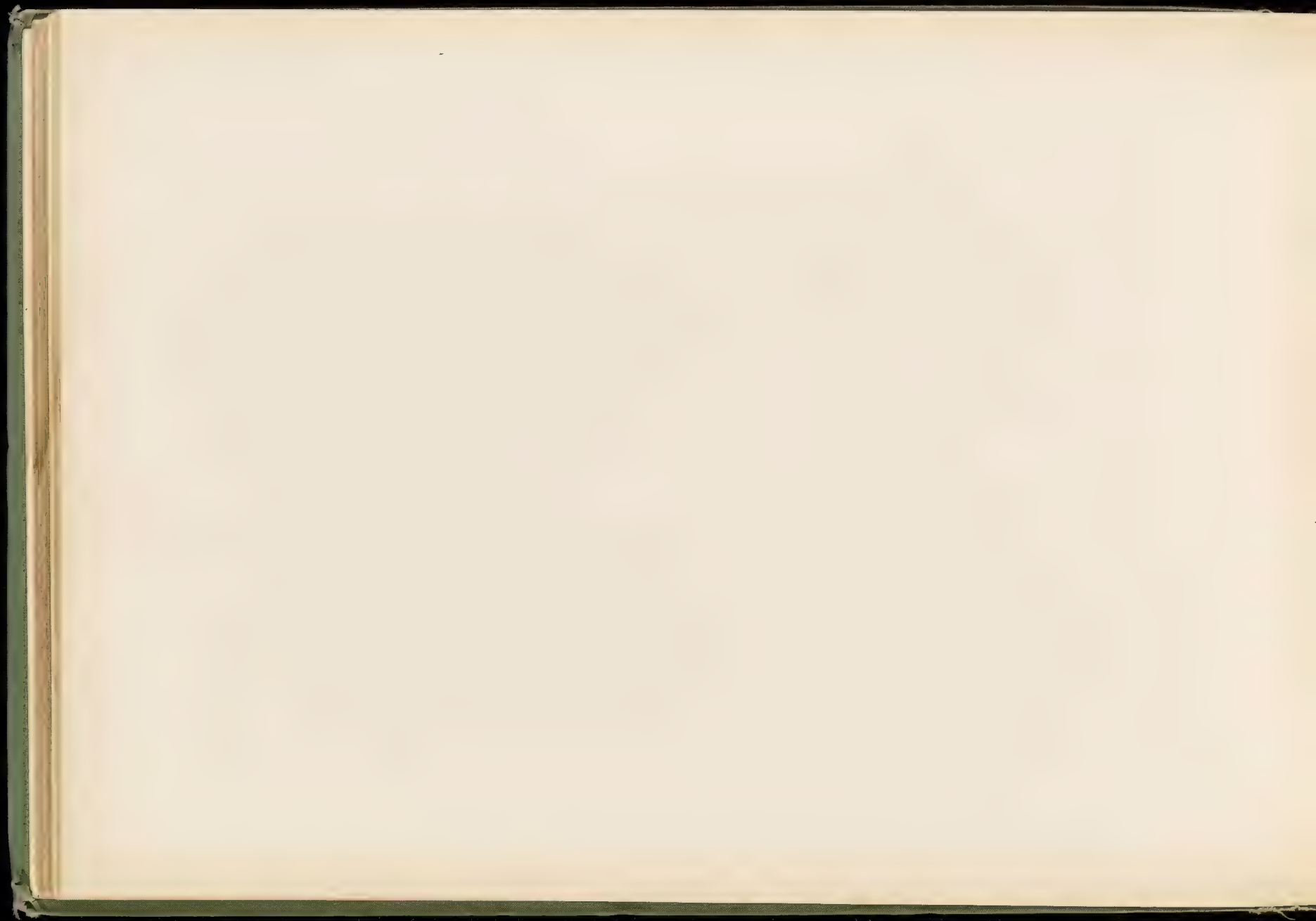
SUMMER SAUNTERINGS:  
CUSHING ISLAND.  
CASCO BAY.



A BIT ON THE MAINLAND:  
RESIDENCE F. WALKER, ESQ:



John Calvin Stevens.  
ARCHITECT  
Portland Maine.







## HOUSE OF E. T. BURROWES, ON THE WESTERN PROMENADE AT PORTLAND.



FROM the windows of this dwelling the view is superb; since the house is located at the very brow of the hill, on the Western Promenade. A mighty landscape is here spread before the eye—an immense stretch of earth dipping below the horizon some miles off, to reappear in the vast buttresses and domes of the White Mountains, eighty miles away. Above the verdure of May-time or the blazing hues of October tower spirit-like, when the veiling clouds forsake them, the white shapes of these stately mountains; while through mid-summer-time the light plays blue and purple and gold upon them.

Seldom is the line so sharply drawn between city and farm-country as here at this western end of Portland. The city reaches nearly to the brow of the bluff, where a strip of park-way is reserved; the tracks of the rail-road run a little distance from the base of the bluff, giving excellent opportunity for a proposed additional park-way between the base and the tracks; beyond the rail-road stretch the farm-lands. Over their green expanse blows to Portland the prevalent south-west wind of summer. Brewed among pines, sweet-bay and fragrant

grass, this good breeze sweeps wholesomely, a veritable elixir of life, through the city streets. Its virtue is manifest in the bright eyes and ruddy cheeks of rollicking children, glad that they live and breathe. Happy the young mortals whose lot it is to be reared in a good streak of air, like this which bathes the lofty crescent-shaped peninsula of Portland.

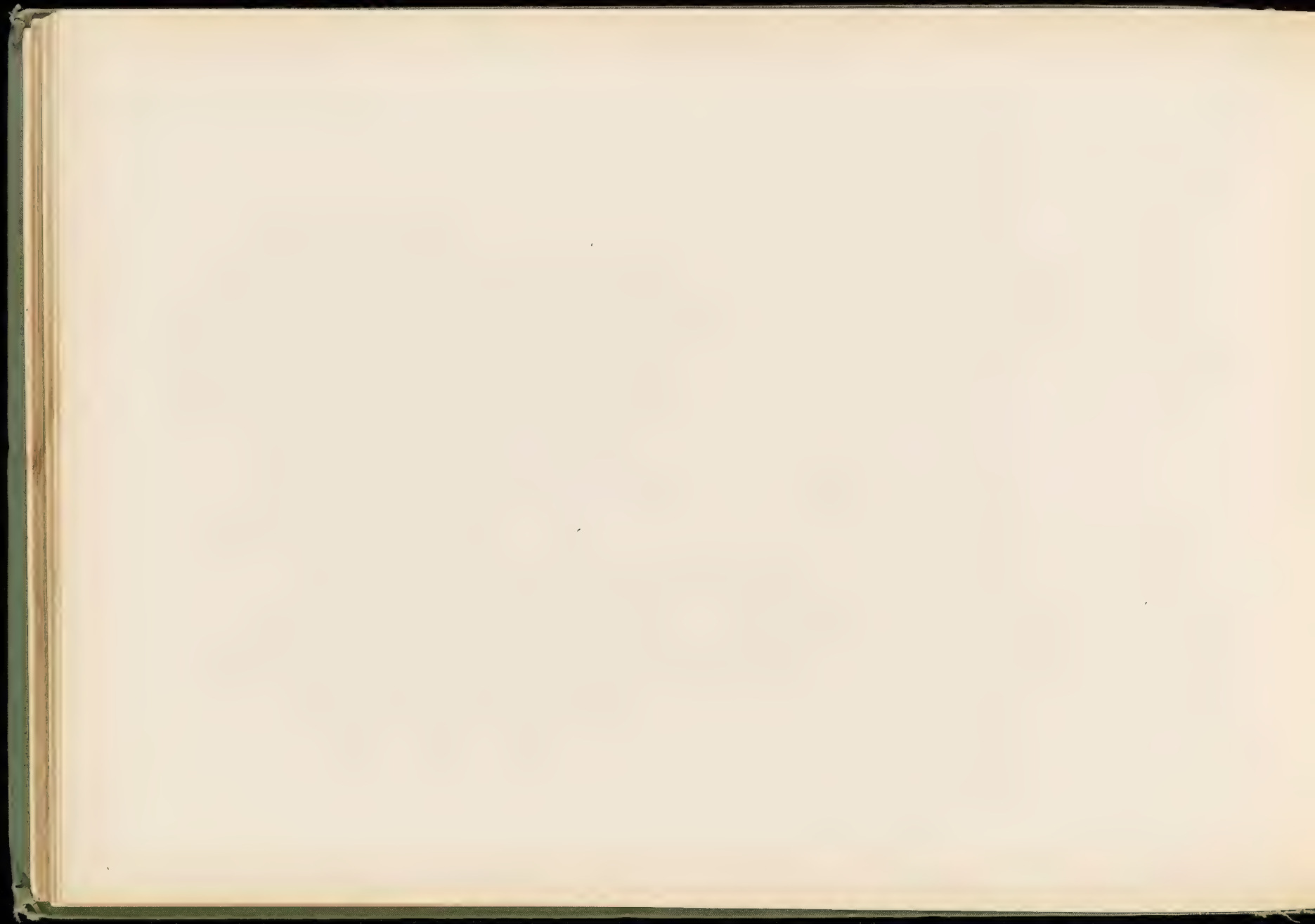
To return to this house of E. T. Burrowes; it is of wood, painted a mellow brown, with lighter trimmings. The walls harmonize pleasingly with the red slate of its roof.

Within, the vestibule walls are finished in a bold swirl of acanthus-leaf modelled in texture of variegated color swept with bronze. This work is a bit of frolicsomeness on the part of the architect who did the swirling and sweeping with his own hand.

On the first floor, all rooms are papered, except the dining-room, which is finished with rough stipple on the walls, colored deep rich greenish blue. The modelled frieze is finished in warm brown glaze, the ornament being wiped out; the ceiling is warm deep cream-color. The Library walls are soft tones of gray olive, the finish is gum-wood, natural color. The parlor has wall-paper of rich tapestry-effect in subdued yellow and gray, with light drab ceiling.

The second-story chambers are finished in natural pine, except one room in cherry. The walls are papered in harmony with the furnishings; the ceilings are tinted.





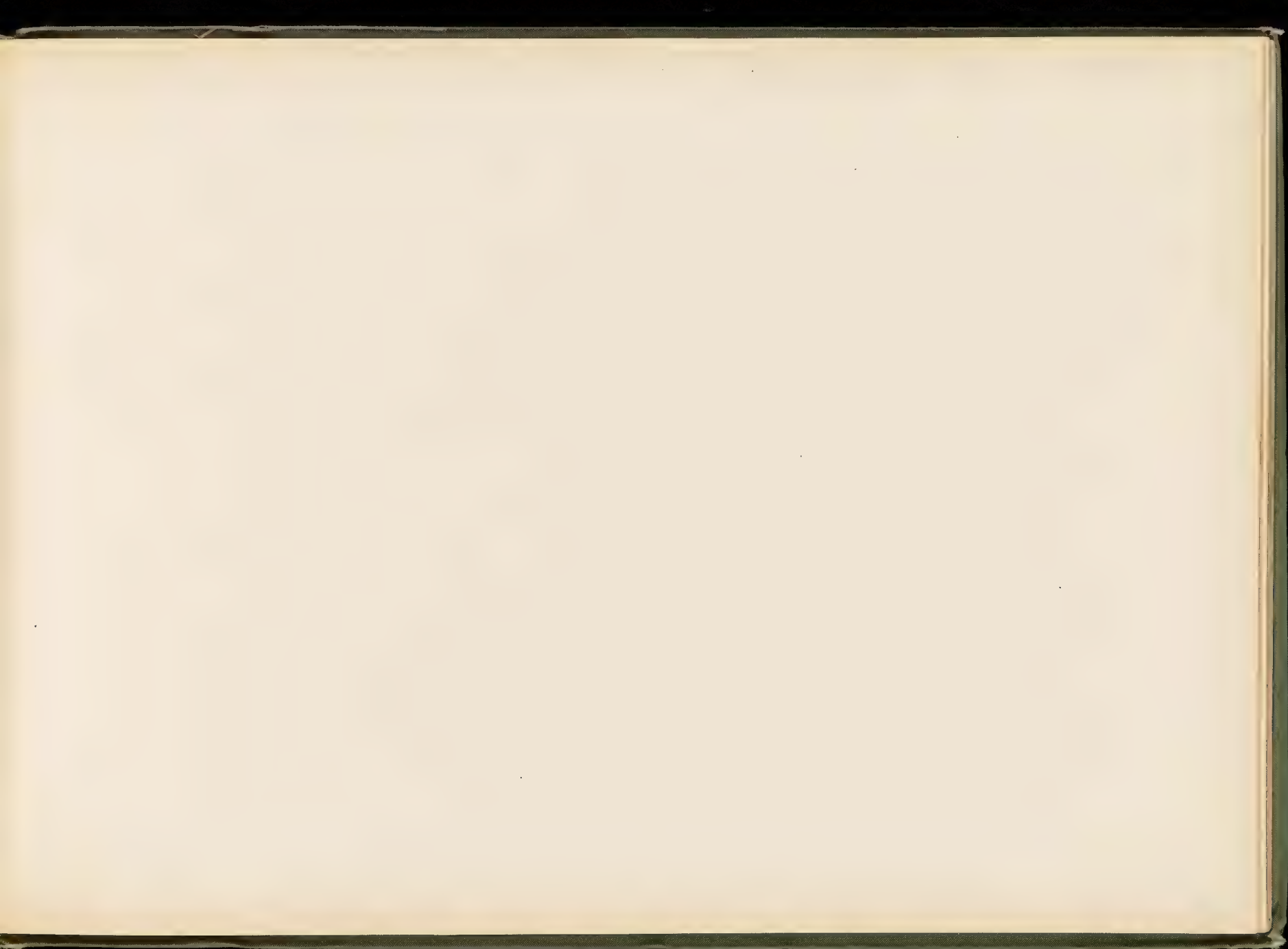


*House for a Hillside Lot.*









## CUMBERLAND MILLS.



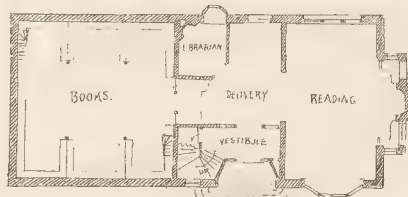
*A Street in Cumberland Mills.*

land Mills is the great paper mill—the largest in the world. A survey of this establishment and its surroundings reveals the prime cause of the superiority of its manufactured products: the operatives are so treated that they are glad while they are doing their work. Under the beneficent management of the mill proprietors, homelike cottages have been built, and a system of rents and payments established which encourages the operatives to acquire and control their own homesteads. A public building, containing a good library and large concert hall, has been erected. School and church accommodations are ample. A pretty feature of summer-time here is the rich bloom of flowers about the pretty cottages; their gardens are a glory of color.

Here is an example suggesting the solution of certain social problems. In all the history of Cumberland Mills there is no record of a strike.

THE town of Cumberland Mills is really one community with the town of Saccarappa—the familiar “Saccarap” of local parlance. The little church, for instance, shown in Plate LIX, is near the line between the two sections, and is patronized equally by both. If there be any definable difference between the character of the two towns, it is that in Cumberland Mills the care for welfare of the mill operatives is the more pronounced. Both are mill towns, located at superb water powers on the Presumpscot, at a distance of some seven miles from Portland.

The chief establishment at Cumber-



Floor Plan.  
Scale - 16 ft per inch

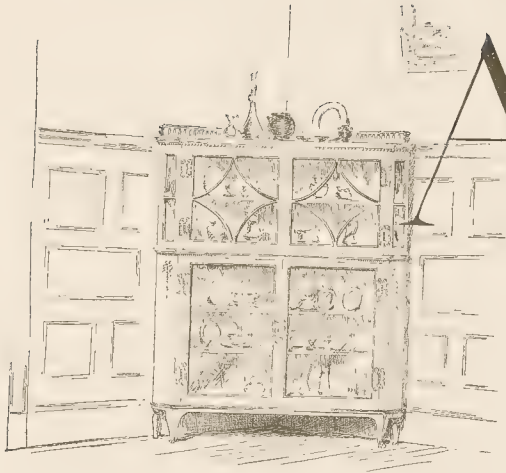


JOHN CALVIN STEVENS - ARCHT.  
PORTLAND, ME.

JOHN CALVIN STEVENS: ALBERT WINSLOW COBB - ARCHT.



## POLAND SPRING HOUSE.



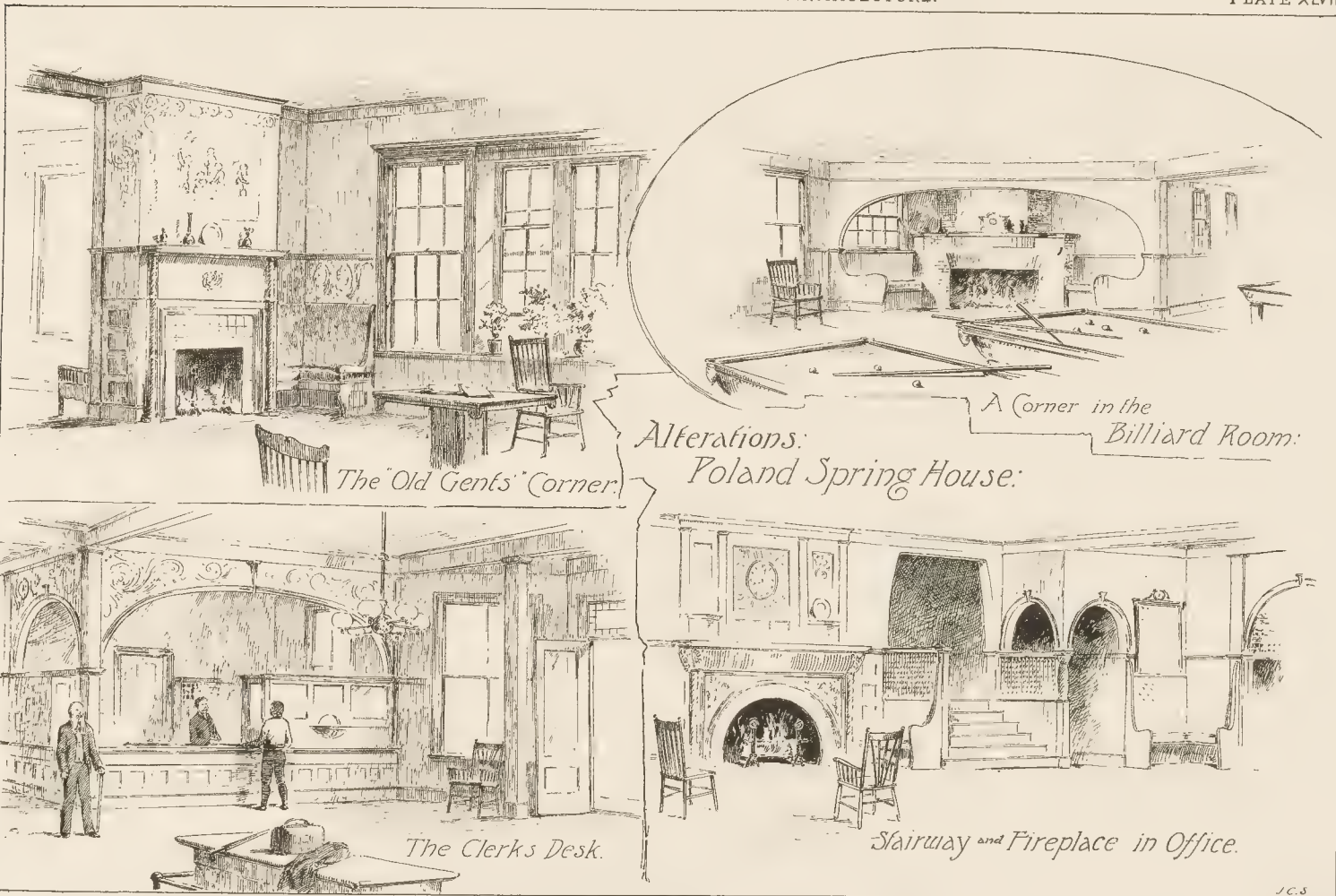
HOTEL is simply a home for a very large family—its company of guests ; and the principles which apply in making a dwelling attractive, apply also in the case of the hotel. Anything like “splurge”—the offering of something which looks too finicky fine for use—should be shunned here ; as in fact it should be shunned in all architecture.

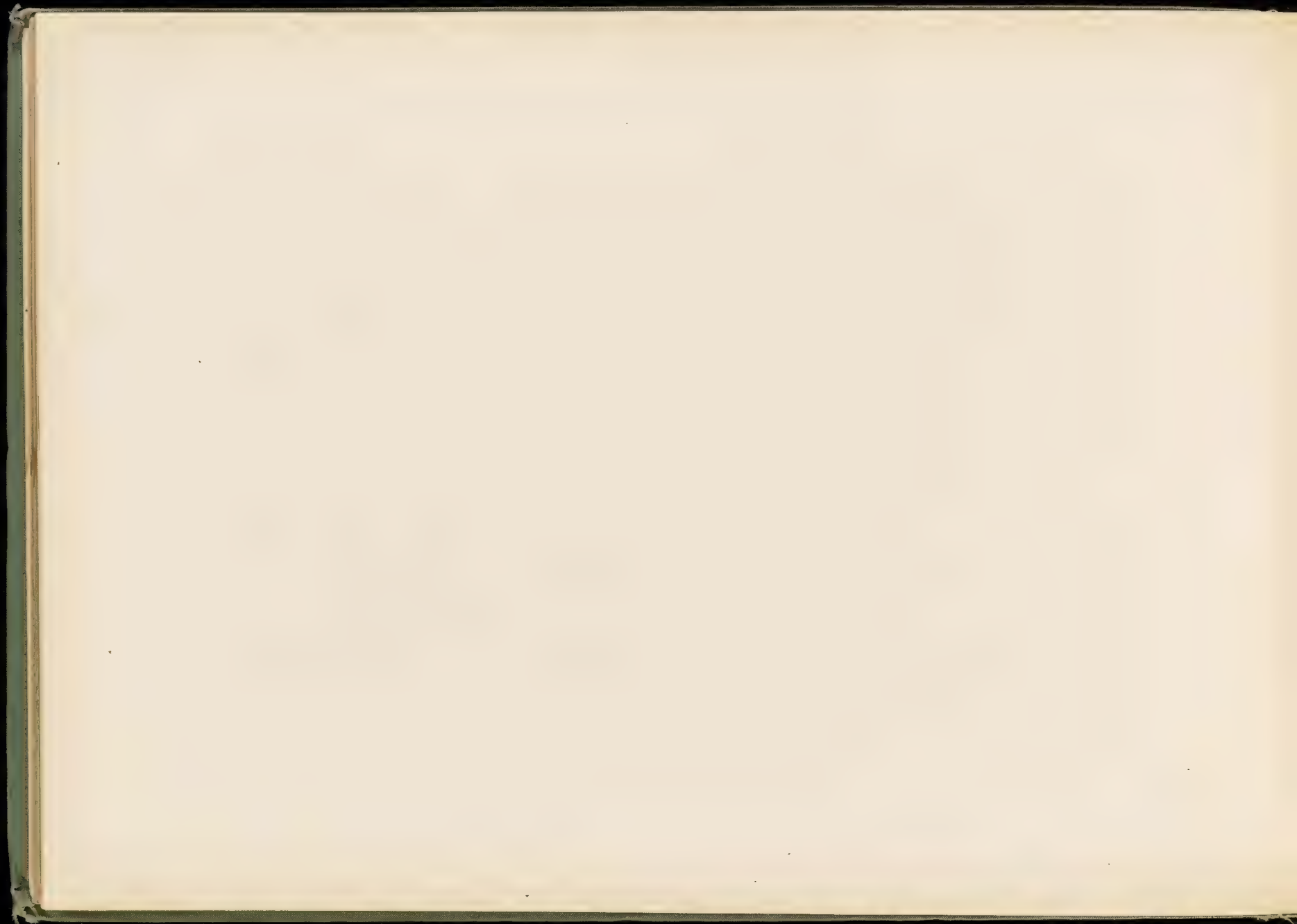
We are justified in saying that the domestic quality is strongly marked in the design of this great summer hotel, the Poland Spring House. A certain homelikeness or family character has always, from the beginning, marked life at this healthful summer resort. This characteristic of life at Poland has determined the style of the various additions made to the original building from time to time : while of course the homelike character of the architecture has in turn fostered the community of feeling among the guests. The office, for example, is a huge sitting room with cosy, inviting nooks, seats and easy chairs, contrived for the very purpose of luring guests to linger here awhile. And the decoration of this huge family room is such as to rest the eye and calm the spirit, as one sits perchance on the oak settle by the blazing log-fire and looks leisurely at it all. It is not “gush” to say this—it is sense. There is a mighty moral quality in this art of the architect : it may infuse peace, or it may stir unrest. You may so advise your client, command your mechanics, choose and direct your decorator, as to evolve a room which is in effect like a continual blare of trumpets and crash of cymbals ; so that every nerve of its occupant is jarred and stirred, and people are impelled to be out of it and away from its restless gaudiness—though they know not why. Or contrariwise you may so manage all this as to evolve a room which will be like soothing harmony and benediction to all who linger within its walls.

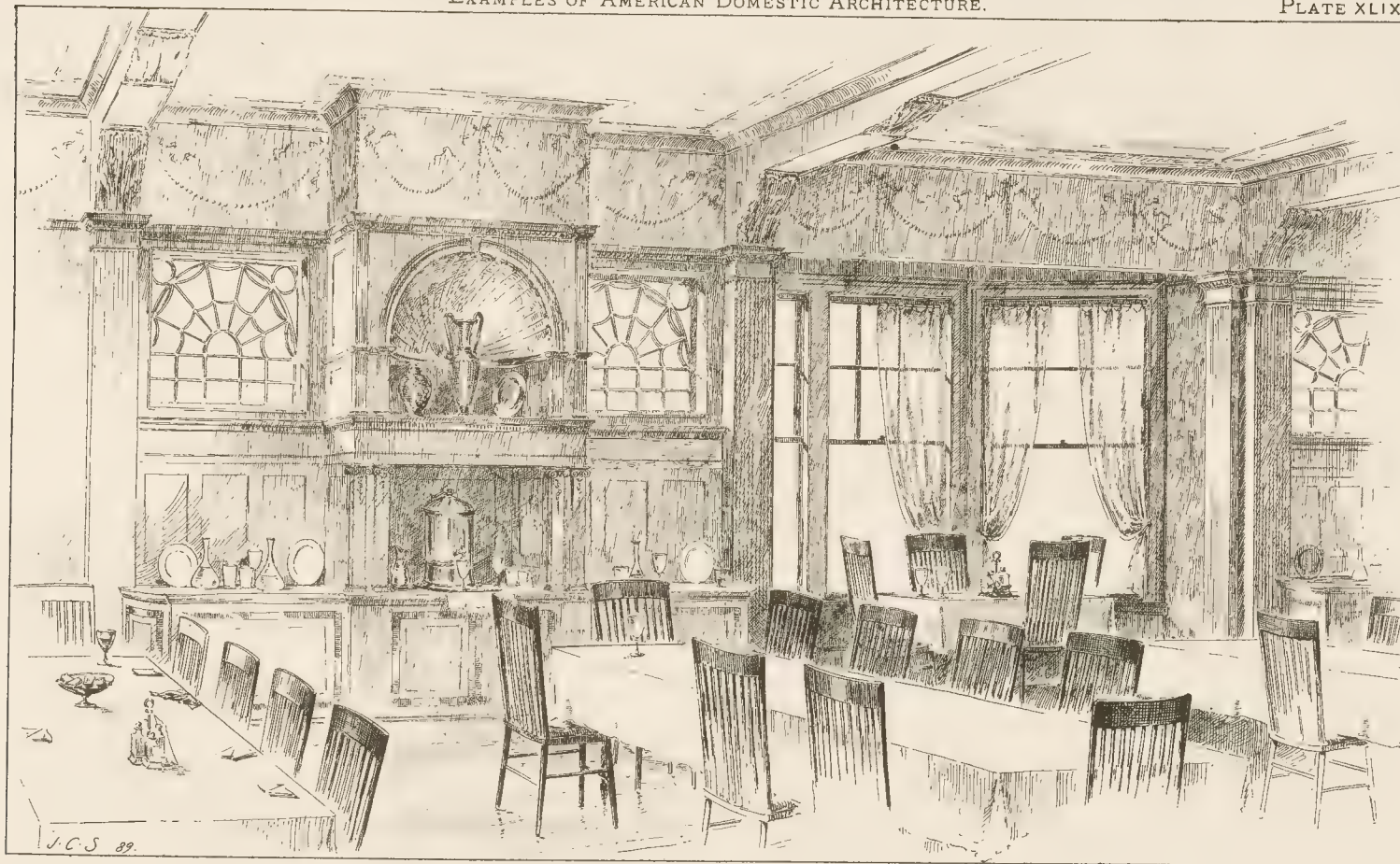
During the past season the Rickers have added the great dining-room to their famous hotel. Seldom do any nobler sur-

roundings than those presented at Poland offer themselves as inspiration to the architect. Here the long north-west side of the dining-room wing faces a valley in whose depths is a lake, and beyond whose boundary hills rise the regal peaks of the White Mountains. The inviting character of this superb view is recognized by the many bays which afford outlooks along this north-west side. The north-east end of the room commands an outlook down a hill-slope and off over a vast plain; and at this end is the huge plate-glass window. This feature of the design dawns upon the visitor not long after his entrance through the wide doorway, 183 feet distant from the north-east wall. It is as a painted picture at first glance; but it is such a picture as is shaped only by the Great Artist. One sees a sight never to be forgotten, who approaches this sheet of crystal glass at eventide and beholds revealed through it the clustered tree-tops on the hill-slope, the plain with its groves and farms stretching far away; while over all streams the rose-fire of the setting sun. Magic depths of emerald where the tree-foliage eludes the flood of ruddy light; weird shadows stretching athwart the glowing bosom of the plain: indeed it is a picture never to be forgotten: it gives what Starr King would call a "stored-up treasure of memory" for the beholder to take away.

To say a few words for the room itself:—the sketches here presented will give a fair idea of its architectural construction. As to colors, the prevailing tone is ivory-hue, deeper on its textured walls than on its wood-finish. The ceiling is light amber softly veined with blue. "Silver ripple" glass is used in a few of the windows. The floor is polished oak. The immense size of the room, 50x 83 feet, and the picturesqueness of its plan, combine with its decoration to make it a really exceptional specimen of dining-room architecture.

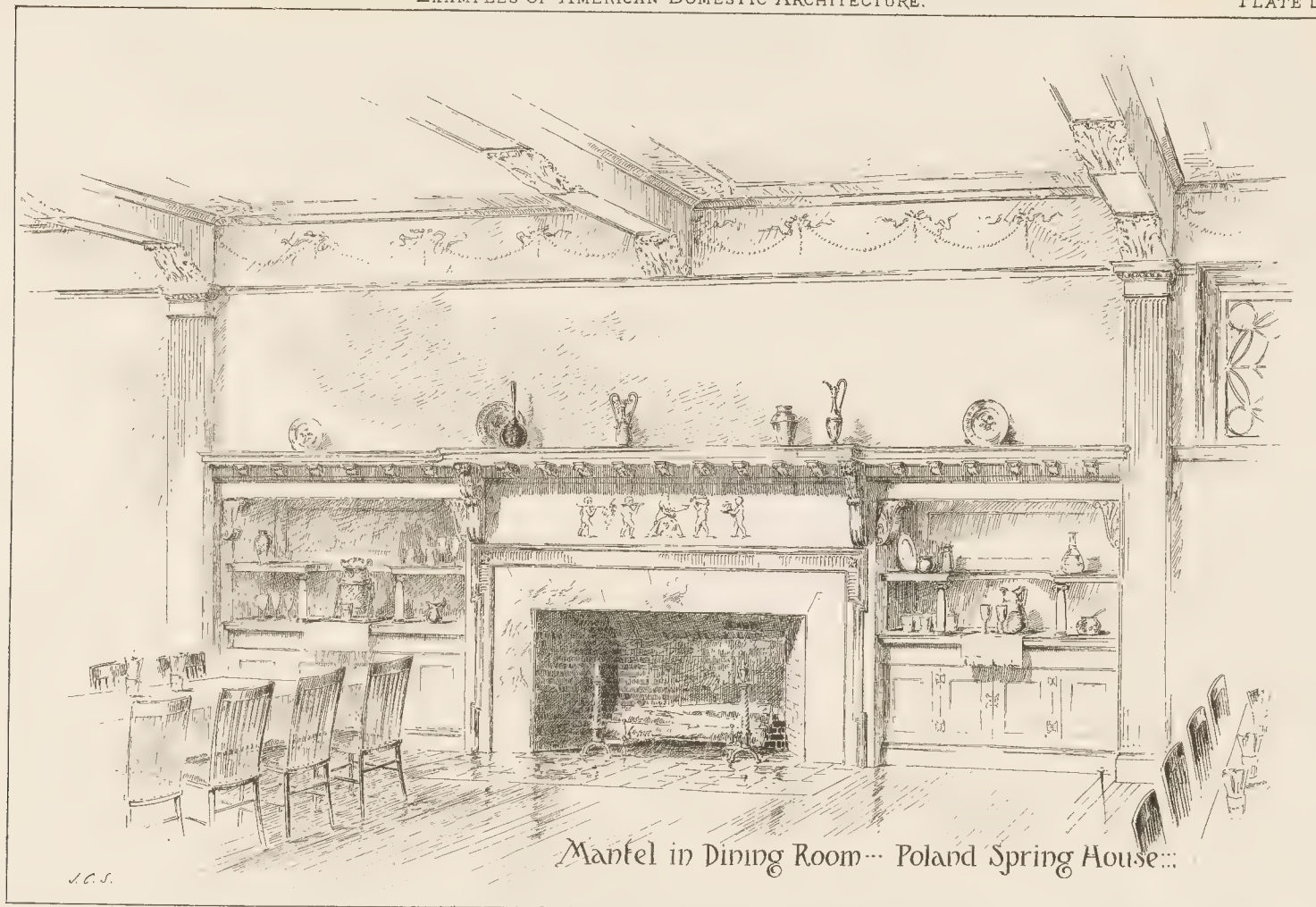




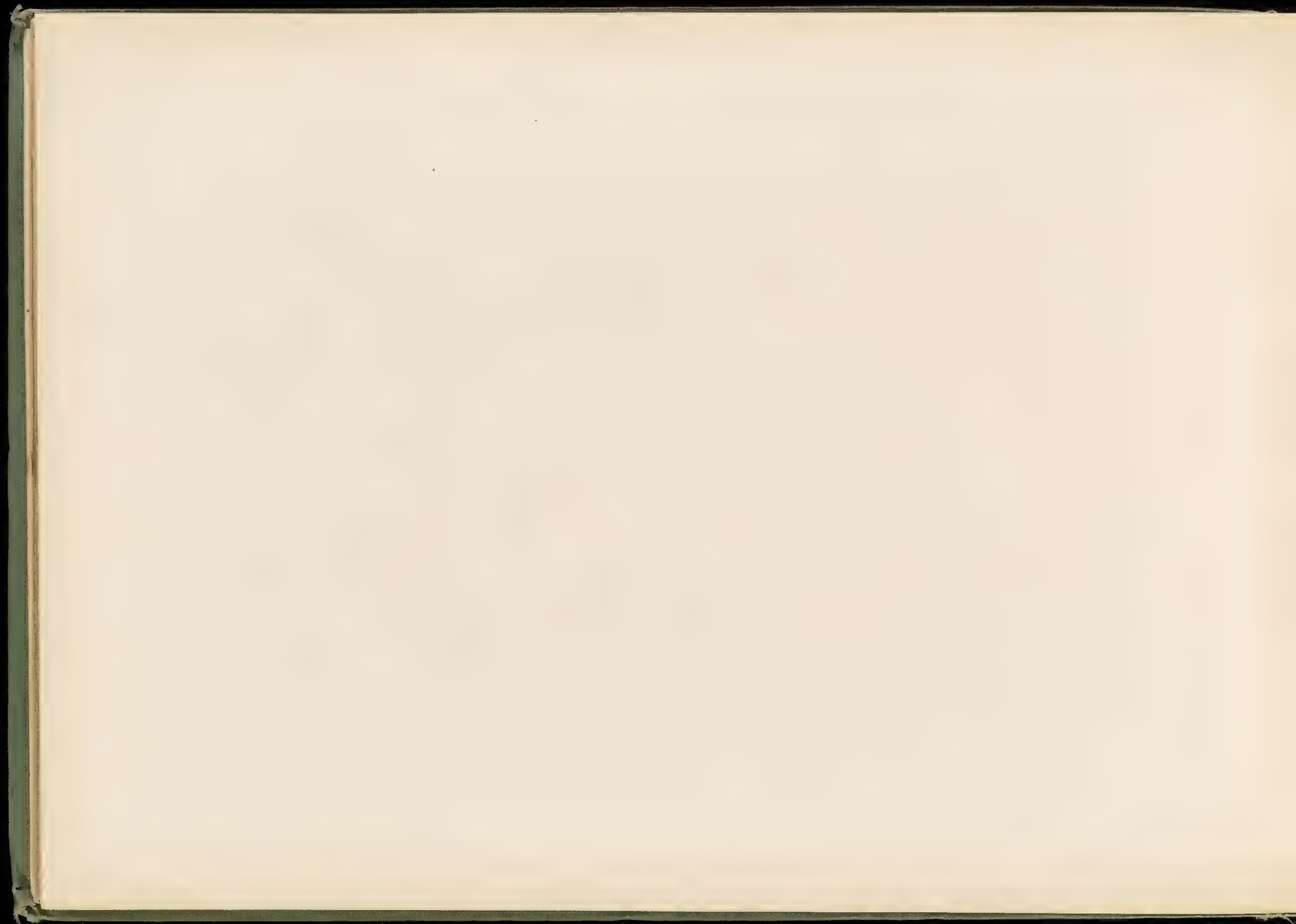


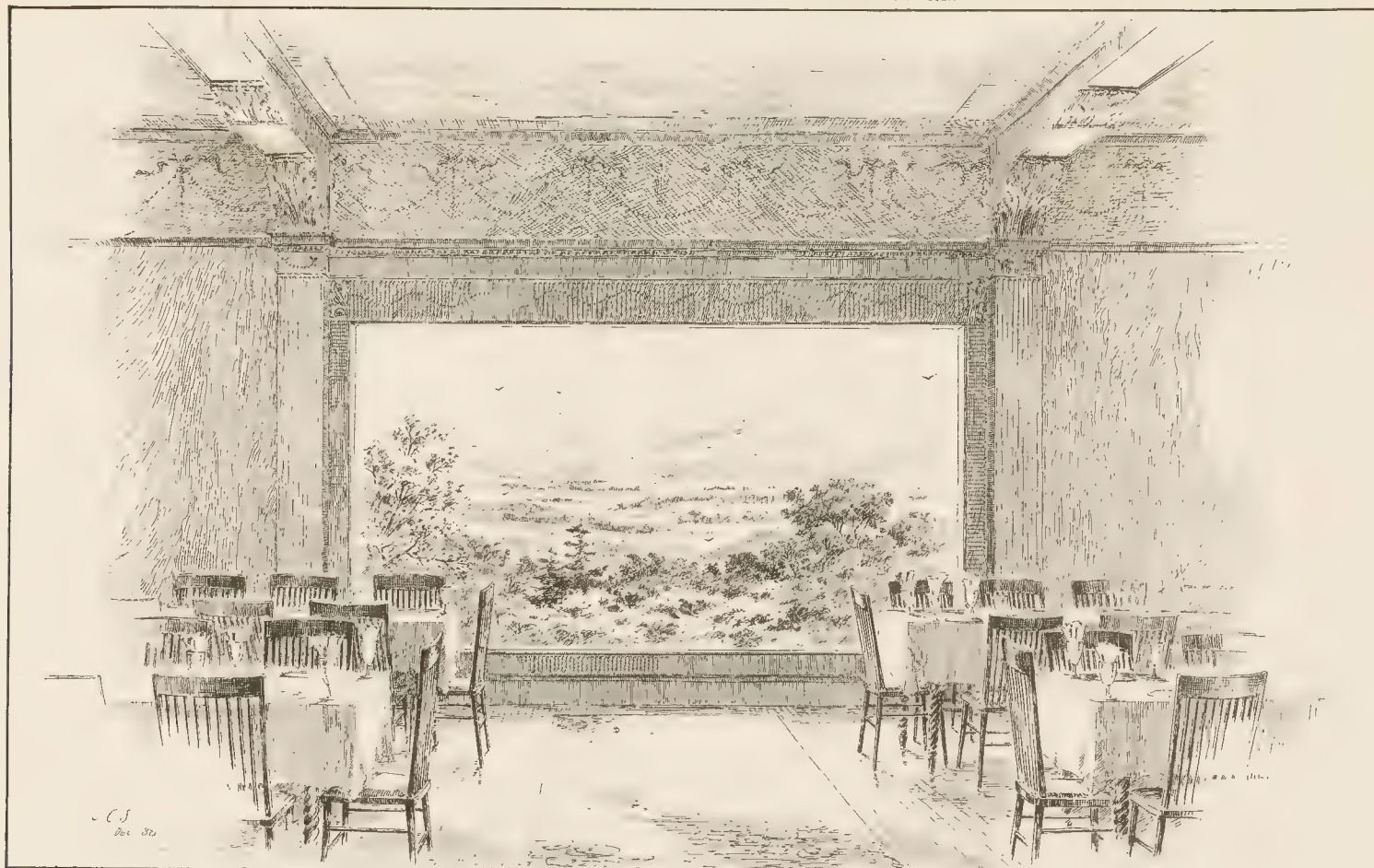
Dining Room — Poland Spring House.



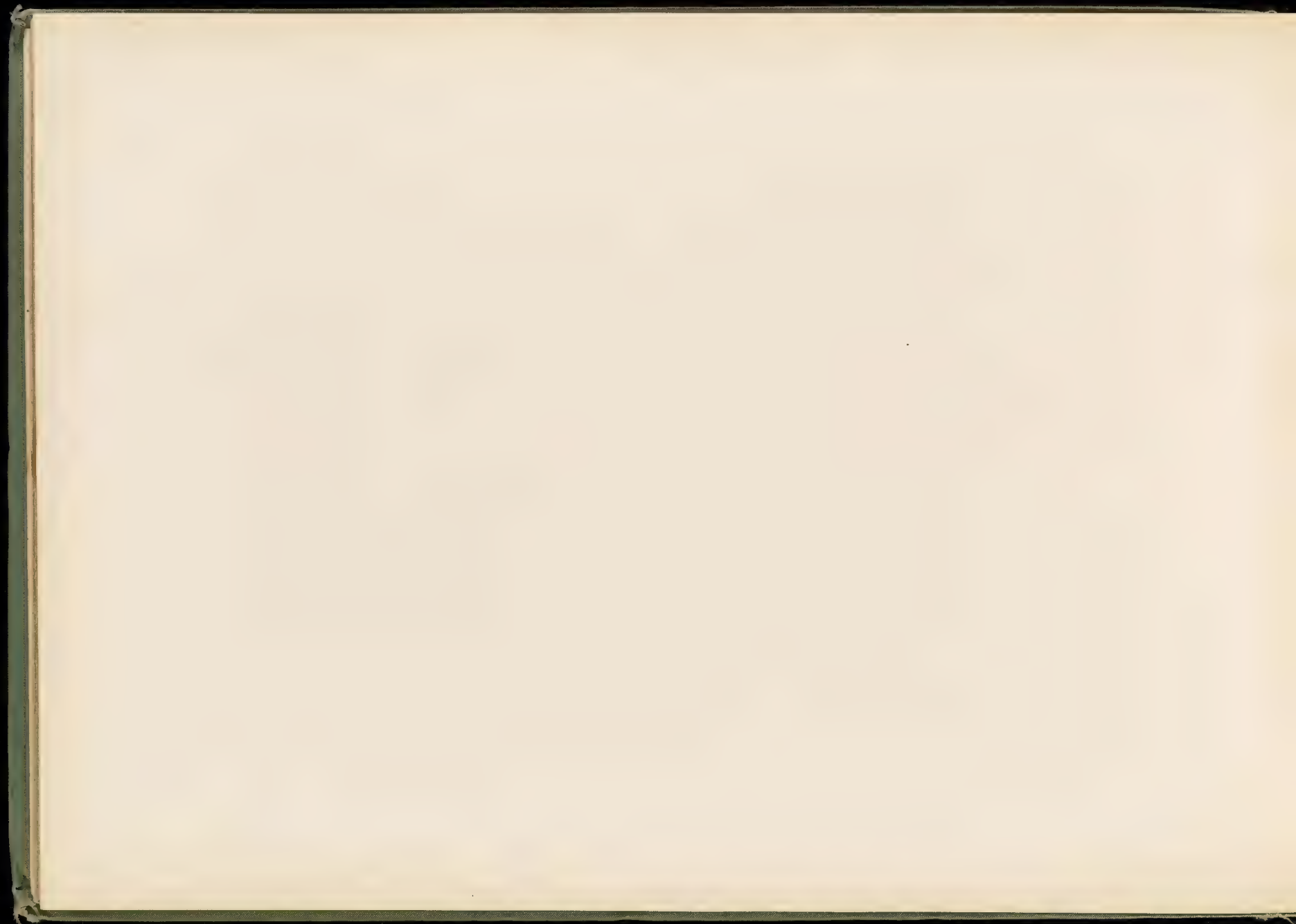


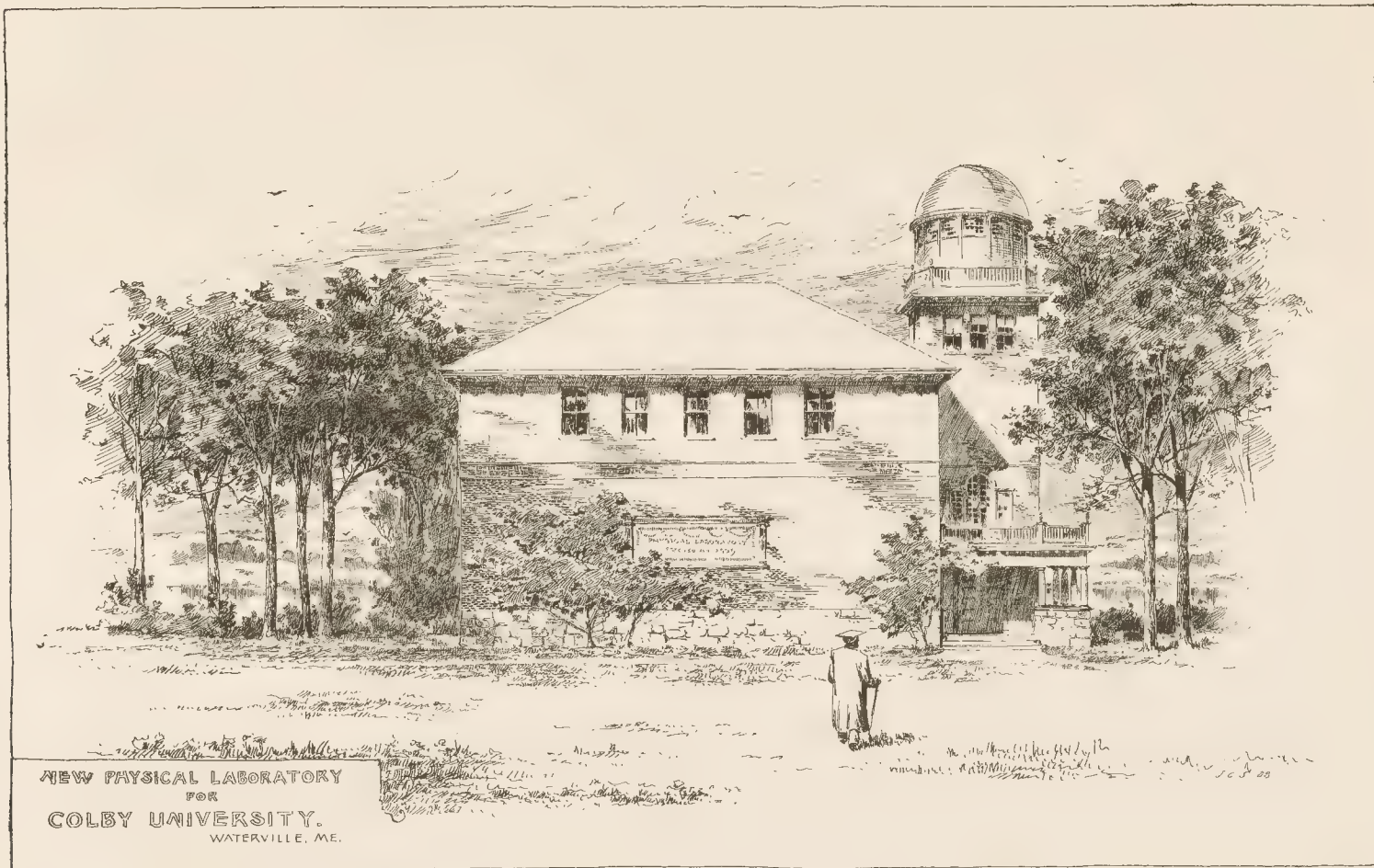
Mantel in Dining Room--- Poland Spring House---

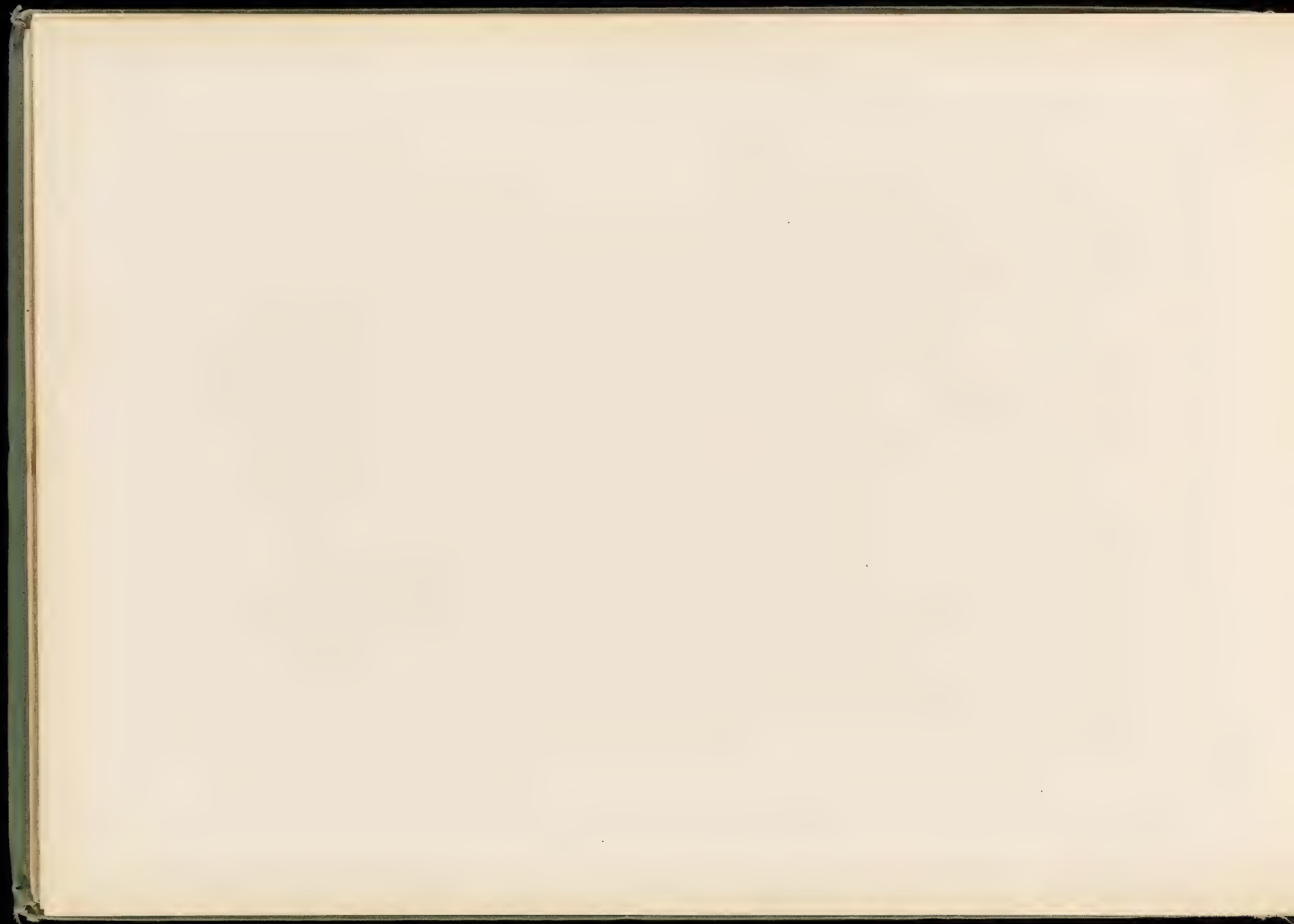




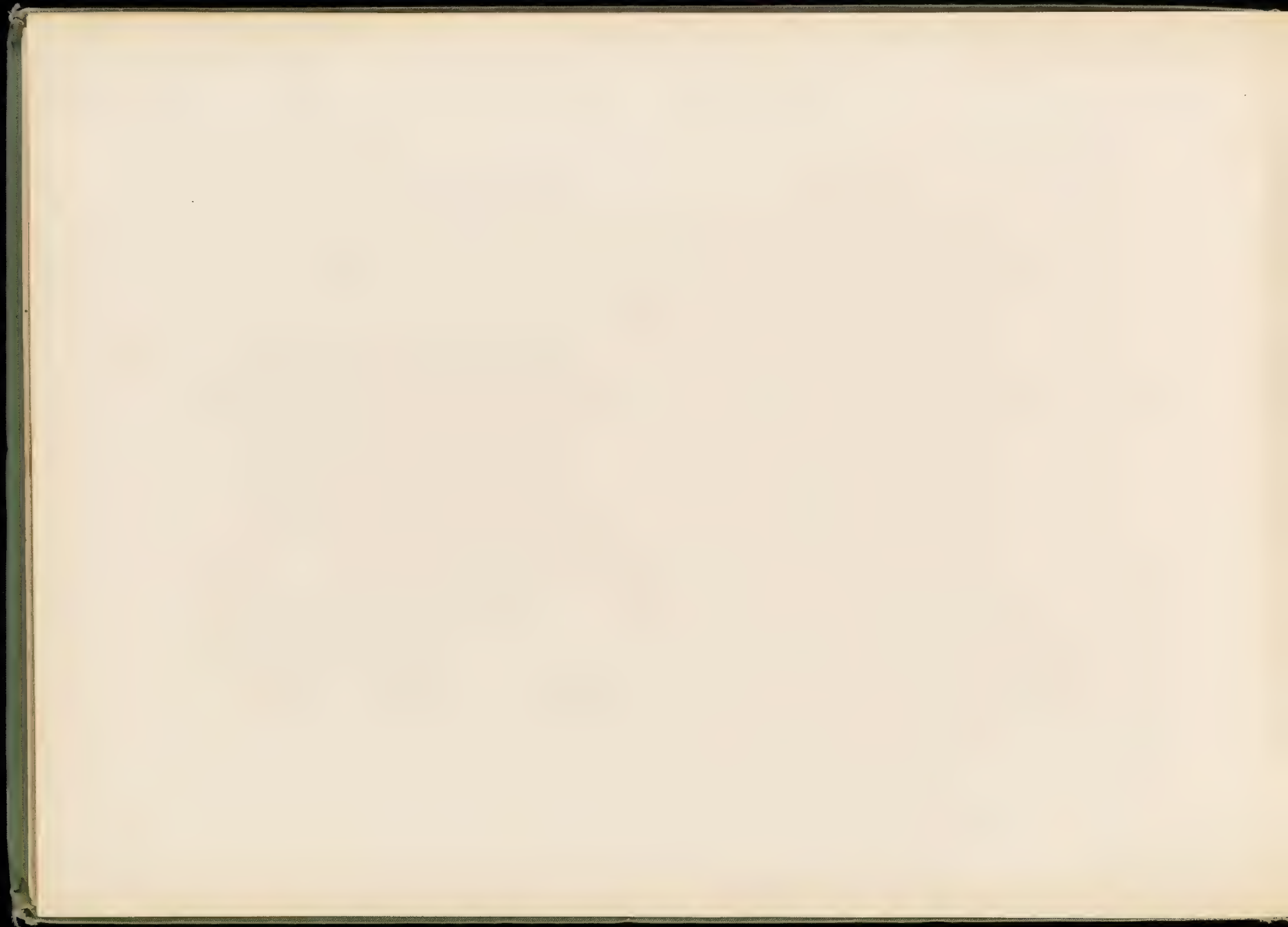
THE GREAT WINDOW IN DINING ROOM — POLAND SPRING HOUSE.





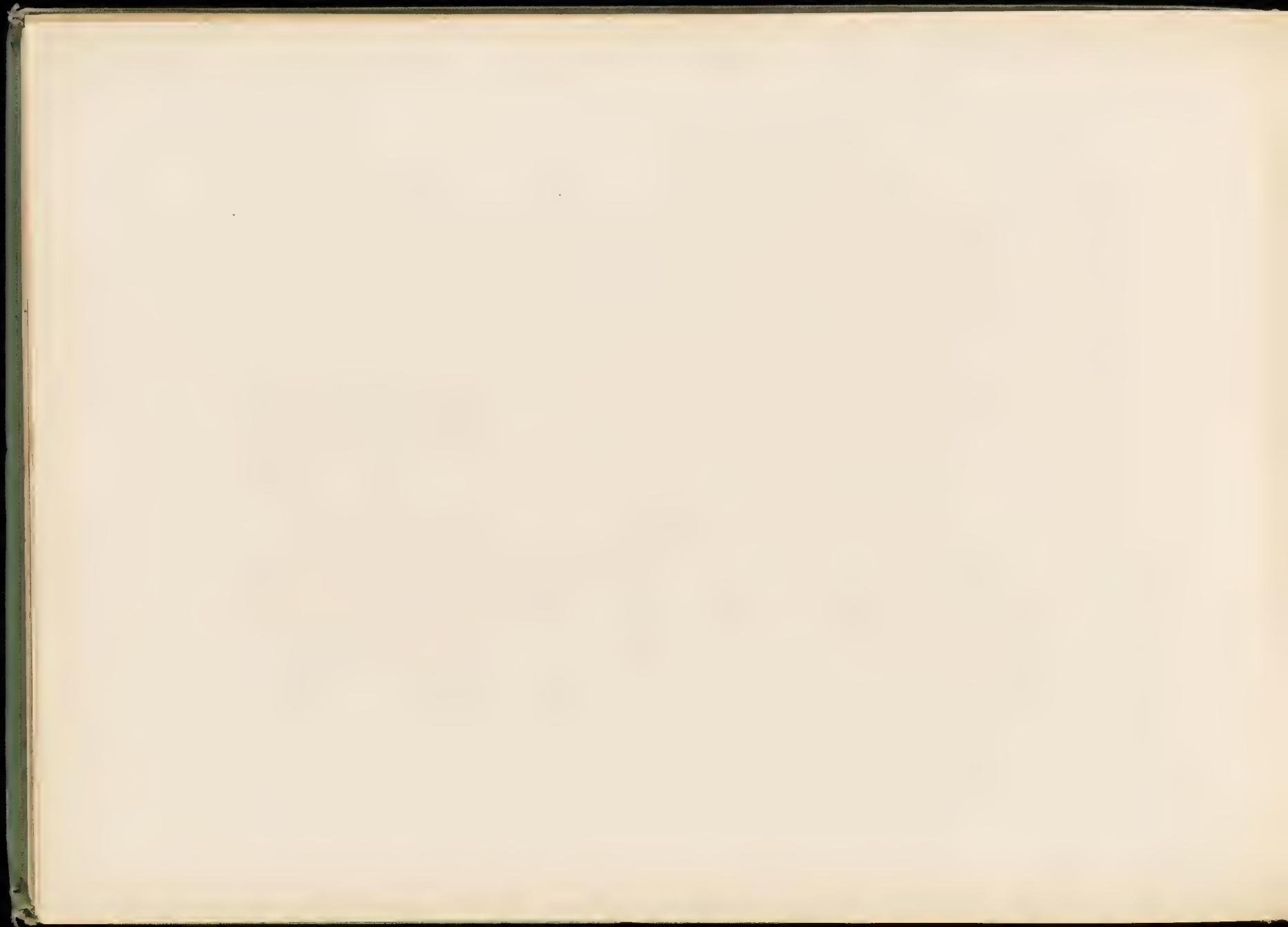




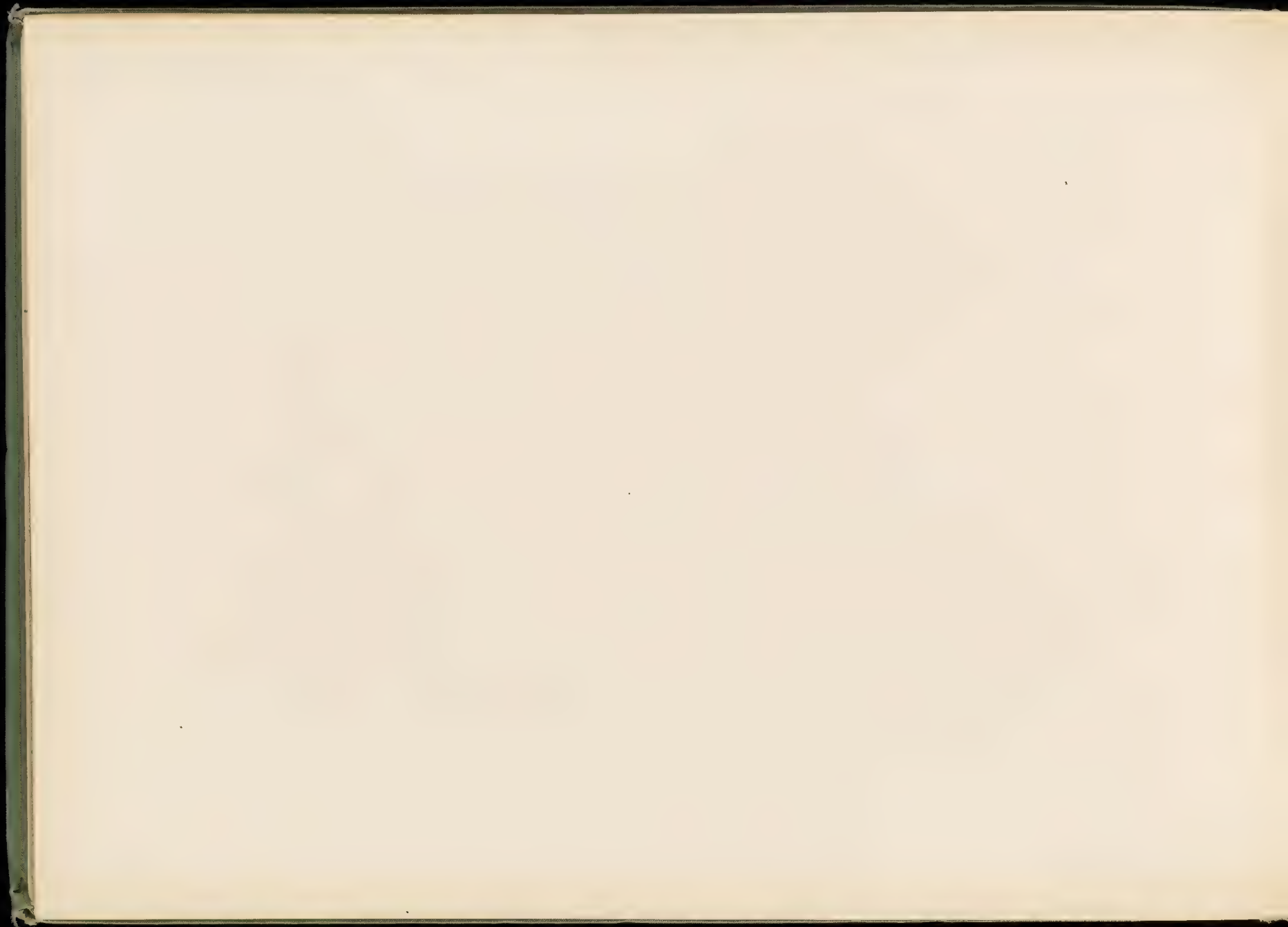




"WORDING HALL"  
THE NEW BUILDING.  
FOR THE  
RICKER CLASSICAL INSTITUTE.  
HOULTON, ME.







## CHAPTER IV.

### A CHAPTER ON CHURCHES.



ANCIENT SYRIAN CHURCH.

the primitive structures whose ruins still exist in parts of Greece and Syria, to the mighty cathedrals (Fig. 24) whereby devout souls have magnified the praise of the Saviour.

What temples are those which have been reared in honor of One who was born in a manger, and whose manner of life among men was so impressively plain and simple! Living, He had not where to lay his head; dead and arisen, what pillared aisles were reared for dwelling-places of His Spirit! what marvellous light flooding through jewelled windows has illumined their consecrated walls! what organ peals, what anthems have resounded in worship of Him who gave Himself to redeem an erring world! Who gave Himself; who walked faithful unto death on His errands of mercy—a

brave, loving, ministering man, with little of pomp or of retinue; His usual temple the groves, the hills and arching sky of Palestine.

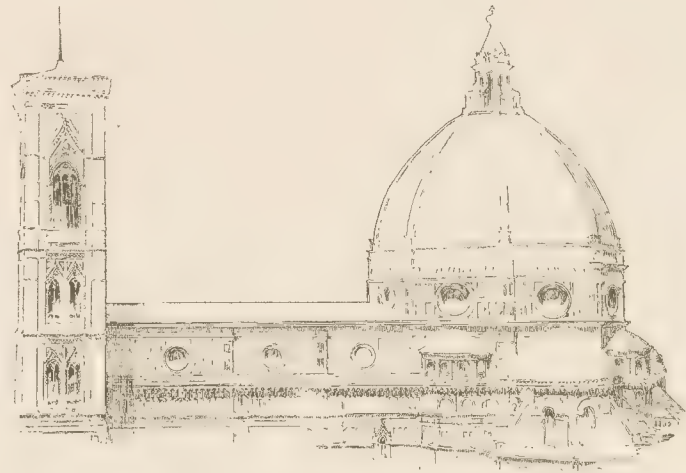


FIG. 24. EPOCH OF CATHEDRAL

Has it been His will then that men should so devote themselves to pomp and splendid ceremony in their worship of Him?

Busied thus, have they not lost sight of the true religion and undefiled, and only grieved His spirit where they fancied they were glorifying His name? While in cathedral aisles the smoke of burning incense wreathed, was it a sweet savor unto Him while the same hands that lighted it lighted also the fagots beneath the feet of "unbelievers" at the stake? While along vaulted roofs hallelujahs ring, do they awaken any glad response in the hearts of His angels when all around goes up, too, the plaint of the hungry, unfed?

Has the Saviour given any authority of example or of precept to justify the course of those who, claiming to be His disciples and to serve His cause, have surrounded themselves with such regal display and ceremony? They have claimed that it has all been done to honor Him; to accord the glory refused Him while on earth. They claim this; yet who shall deny that it has been done largely to gratify their own ambition? And who shall deny that it is the myraid unsung deeds of love, done quietly in His name, which have drawn the world ever closer unto Him; while the power that has manifested itself in overwrought bravado of towering domes and spires has in many ways been tending to make estrangement between Himself and the suffering, erring world that needs Him?

Ought we attempt here in Christian America, even in the high cause of Divine worship, to follow old-world examples and to build ornately and stupendously in token of our devotion? May it not be far better in God's sight—our own familiar town and village life, wherein people choose rather to serve the Master by following His most evident precepts; where the uplifting ministry of church and school reaches every household; and where men

live justly and plainly, helpers and servants of each other? Indeed we should appreciate and respect the true nobility of this plain town and village life of ours. This, in the building of our larger cities, should serve as our model, rather than that old-world life



whose magnificence has no merely accidental connection with the social degradation of the common people, but is part of the very cause of that degradation.

Until recently there had been little magnificent display in the Protestant churches of our land (Fig. 25). The plain meeting-house

with a modest spire was, and indeed is now, the prevalent type (Fig. 25). It is only during the past generation that there has developed a desire to make the church edifice an ornate, even though heavily-mortgaged testimonial of adoration; and as yet the custom has not become a wide-spread one, being chiefly evident in the cities.

The plan of meeting-house which grew out of the religious customs of the Puritans and Dissenters who settled in New England, is very simple and familiar. It consists usually of a main audience-room; at the entrance end of this room a vestibule surmounted by an organ gallery; and at the opposite end, the pulpit platform and retiring rooms. Often the gallery is extended along either side of the church. These old-time meeting-houses are characterized by simplicity—indeed often by an almost repellant severity.

The marked change which has taken place of late years in the Protestant churches of northern New England is this—the recent structures are more cheerful and home-like in their character than those built in former years.

A familiar preacher has said that in looking at a collection of portraits of eminent English clergymen—a collection covering a period of many generations—he was struck by the light in the faces of the “new men,” as compared with the old; the light of a larger hope for the salvation of humanity. And something very like this new light is appearing in the character of these later American churches (Fig. 26); for architecture is ever quick to express the subjective mood of its builders.

These cheery church edifices are the scenes of frequent social gatherings; since men are coming to learn that in happy intercourse

between friends is something very like a foretaste of Heaven; and that in knowing and honoring and developing what is good and holy in our companions, we are knowing and honoring God, who “hides Himself in the love of those whom we love best.” So we find the churches working more and more on the basis not alone of preaching services, but also of social gatherings for im-



FIG. 26.

provement of its members in all good things. The structures now built for church services are planned in accordance with this method of work.

In these later churches, the auditorium is usually arranged with an organ and choir gallery at one hand of the preacher, so that the congregation may give undivided attention to the pulpit

end of the church. The growing custom of Sunday-school service has resulted in providing vestries for the Sunday-school, either beneath the church auditorium, or as a wing opening from it on the same level. The main auditorium is used for the Sabbath preaching services. The social gatherings during the week are held in the vestry, which is so arranged that its class-rooms serve as convenient ante-rooms on such occasions.

With the picturesqueness which naturally results from this grouping of rooms, and with the judicious use of color on the walls, together with a moderate indulgence in stained glass for the windows, a really beautiful church may be provided at a cost which gives no occasion for a burdensome mortgage. And to help beautify such a church should be—despite the little differences and distractions that may occur in the process—a genuine pleasure to the architect. Rendering this service, he is doing a work surely no less noble than that of designing cathedral marvels to be built with indulgence fees contributed by royal marauders, or with tithes wrung by threat of hell from lowly peasants and artisans and maid-servants.

To be sure, there must often be built churches grand in their dimensions. Happily, it is no rare matter that a number of earnest people, well banded, working in harmony, develop a church society which can command the services of some preacher of exceptional power. The efforts of the pastor and the active lay people of this church attract to its worship large numbers of folk who, themselves not active church workers, yet love to be ministered unto by good counsel, good example—and good music.

It is necessary and right and fitting that for such a congregation should be built a church, ample, stately; proclaiming to the

beholder that here is a temple wherein works mightily a power which makes for righteousness. Yet here also should be manifest in every feature of the building that restraint ever characteristic of the highest power. The simple, temperately-garnished constructive elements of such a building will best express the noble use which it subserves. If to these be added unessentials of profuse carving and color decoration gorgeous in its intricacies of unmeaning flourishes and stencils, this extravagance only grieves the thoughtful beholder, and is to him a discord amid the harmony; it is a flaw in this good spectacle of a Christian congregation sheltered within the walls of a Christian church. Without these unessential features of questionable adornment the church would yet stand, majestic in its outlines, and would serve its noble usefulness; and he who thinks to the depths of life feels that so long as myriad sheep of the fold wander in suffering and despair, there are other uses for thought and labor than the devoting them to such vain, barbaric tattooing of the walls of a temple built in the Good Shepherd's name.

The interior walls of an important church may be exposed masonry. If plastered however they may be tinted, above a dado, as one field of rich color, with a few contrasting bands here and there. The roof, whose slope should form the ceiling, may be plastered between stained timbers and treated like the walls, though in a lighter color; or it may be all of wood, stained.

Then with cathedral glass of harmonious tones and simple geometric figure filling the majority of windows, and with very little carving of the constructive features, such as trusses and columns, the beholder's eye is left at ease to dwell on certain pre-

eminent decorative features which mean something—which convey a moral impulse. Such features, for example, as an occasional memorial window exhibiting familiar Christian emblems or figures of Christian heroes; with avoidance, however, of such travesty as an eight-foot Saint Paul possessing a terra-cotta complexion, a cardinal robe, a headsman's sword in one hand and a plush-bound Bible in the other.

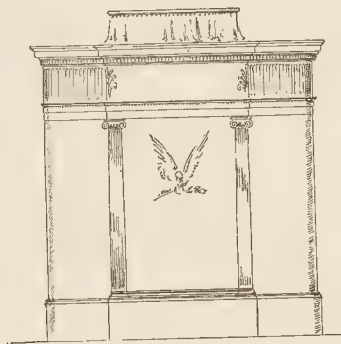
There is very great value in such decorative features as frescoes at either side of the pulpit chancel, representing, the one, Jesus Blessing Little Children; the other, Jesus Preaching His Sermon on the Mount. These things are acceptable, holy—done as they may be by workmen of rare talent. There is use in this world for the genius of every man with the true artist-gift—the man who out of the nobility in his own soul can picture an ideal of the Saviour, or of the Mother, or of an Apostle, which carries in it a spell to touch that great common harp-string of goodness that runs through all human hearts. Indeed there is use and welcome for the genius of every man who can achieve this, so that one beholding the work feels at heart a stir of determination to strive for the good life which alone can mould the human face into so noble pattern. Honor be to those artists whose works thus exist as way-marks pointing back to the time of One Life, One Cross, One Resurrection, wherewith began that brave, persistent, patient striving of the Christ-Spirit which is steadily evolving order out of chaos—steadily, lovingly redeeming this wayward human race. Honor to such artists; as also to the many who, all over this fair earth, have been laboring with brush and palette, catching from the Creator's handiwork pictures that come to us, amid our mad whirl of city life, like whiffs from the fields and

forests, to make us remember what God's world really is, and what feasts and balm He has in store for us whene'er we will break away from the riot of Mammon-worship and seek the shrines of His making. The painter whose work warns us what grim war costs men; the one whose charming portrayals of domestic scenes touch the chord of love between parents and children; the one whose portraiture image for us the good faces we hold dear: the sculptor with the gift of making bronze or stone express nobility of character and hold that expression before the world as an inspiring pattern,—all these are of the working brotherhood of Christ's real church, which is not bounded by the walls of temples made with hands. The true artists who can achieve all these helpful things are rare enough: they reach their places of honor in the public heart by toil enough: it is familiar fact that they usually are tried as by fire through years of toil and discouragement, before reaping rewards of popular favor. Their good Art may co-operate nobly with good Architecture in the process of uplifting mankind.

It is not patronage of such true artists, nor esteem for their works, that should be repressed: repression should be exercised against the creating and lauding of the abundant senseless, profitless, pinchbeck stuff evolved under shelter of the fair name of Art. This interminable extent of grotesque stencilling, voluptuous frescoes, sculptured oak-leaves, grape-vines and acanthus-capitals, crockets, contorted scrolls and coats-of-arms, chicken-winged cherubs, nymphs, satyrs, gargoyles, marble effigies perched by the thousand on cathedral pinnacles—this wasting of labor on "rot" which tells no good story, which stirs no good emotion,—all this we should have done with for evermore: it answers no earthly

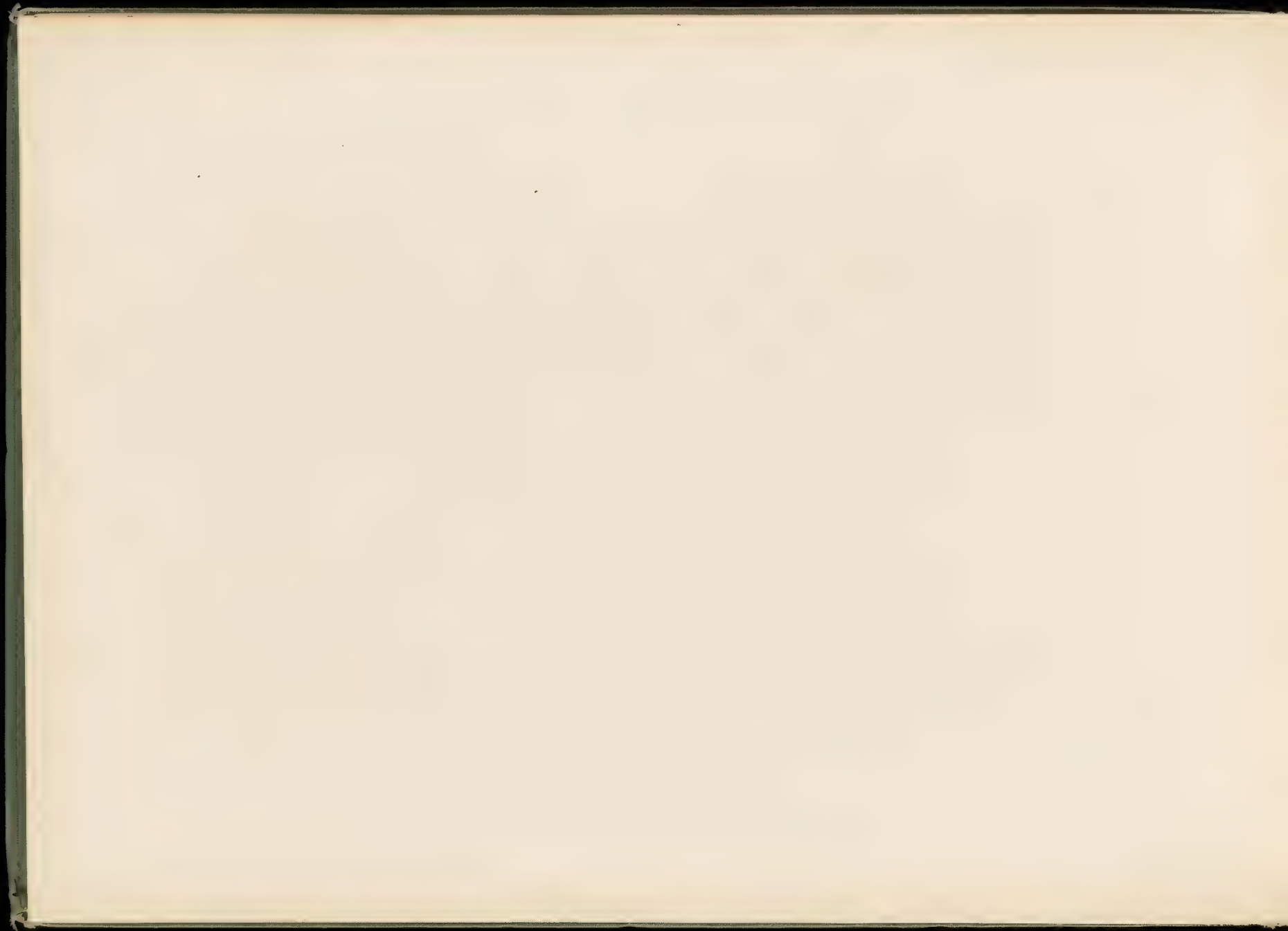
nor heavenly use; it is a shameful perversion of a good principle. As finery is to decent raiment, as gluttony is to eating for life's sake, as wantonness is to wedlock, so is this intemperate abuse of the principle of true Art to true Art itself. The one is ennobling, the other degrading. And in a Christian Church,

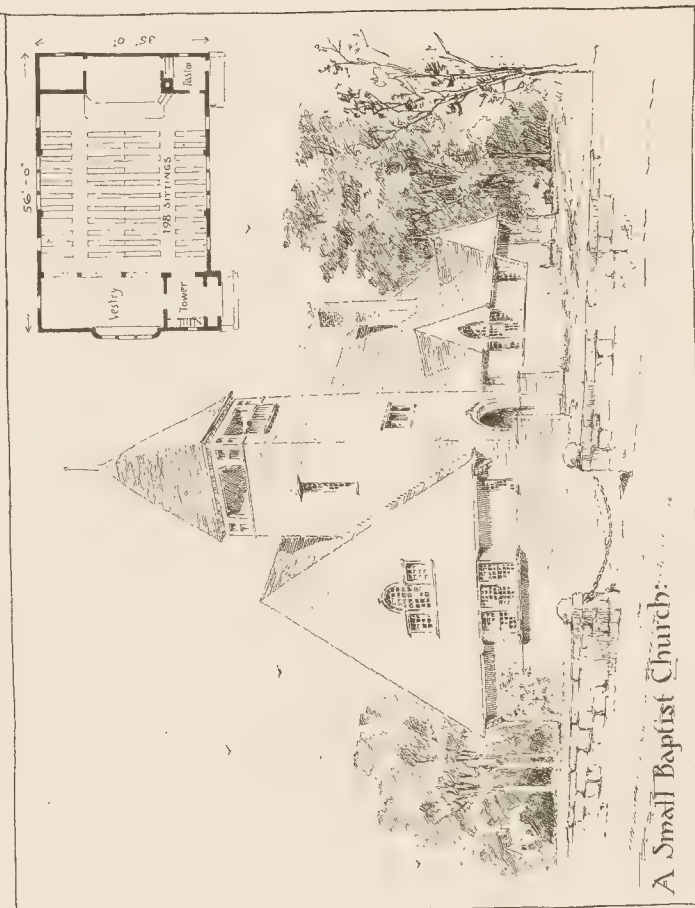
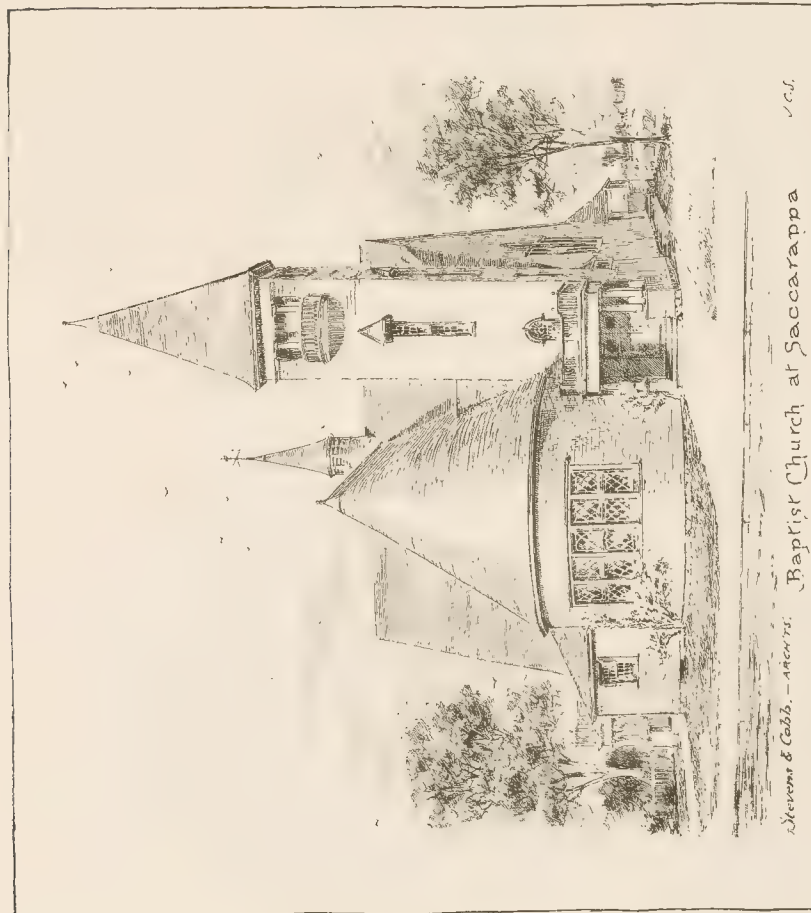
of all places, care should be taken that all base travesty of Art be excluded—care taken that the genuine ennobling Art be invoked as an aid in fixing human thought on that Heaven whereto the spire of myriad Christian shrines are pointing, and whereto the prayers of all mankind shall yet ascend.

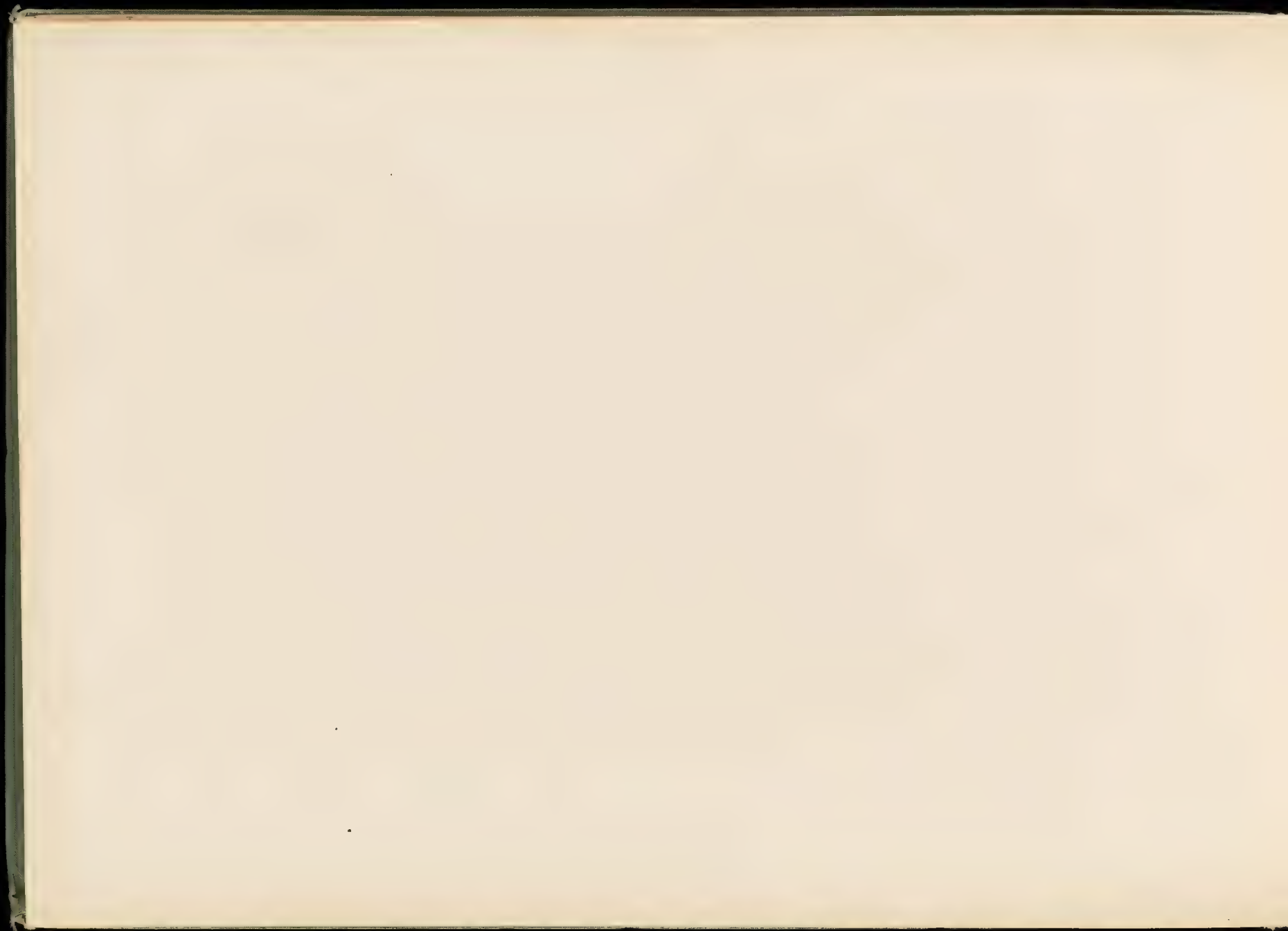


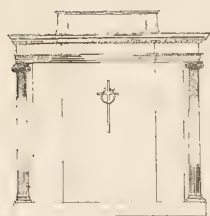


SKETCH FOR PROPOSED  
Church and Factory  
at FOX LAND MAINE

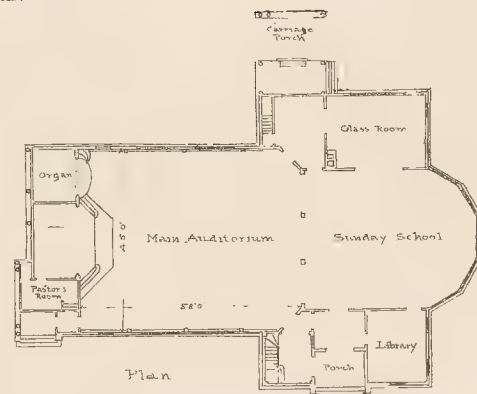
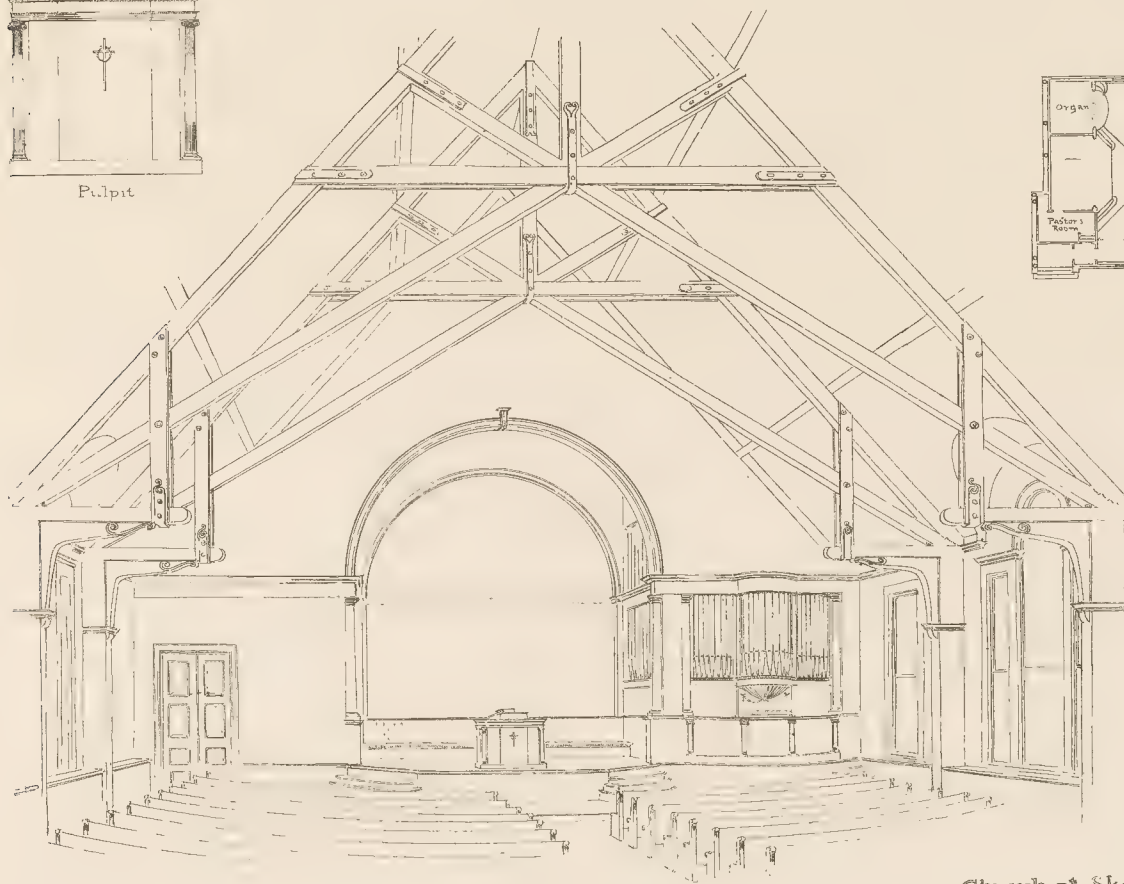






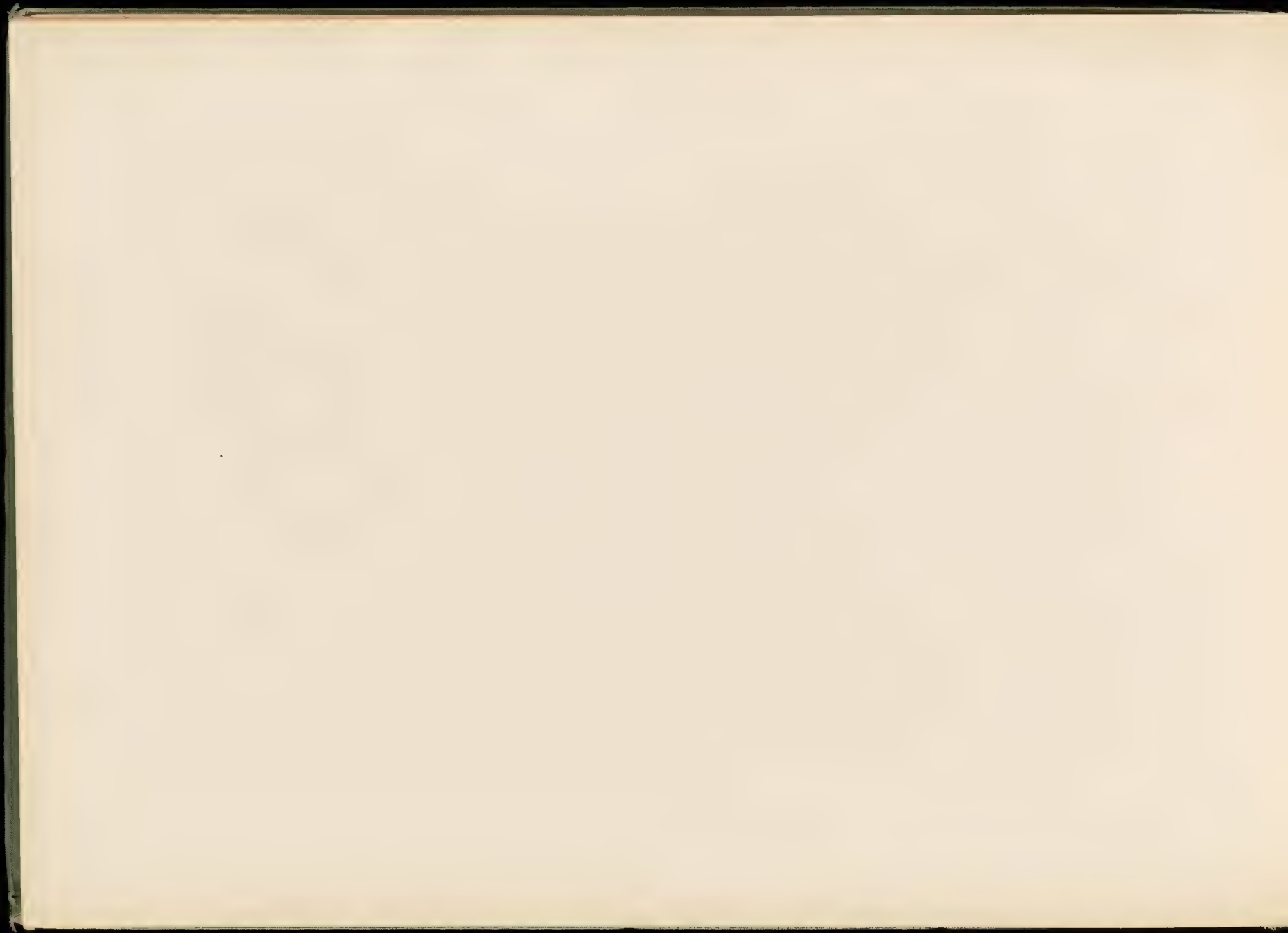


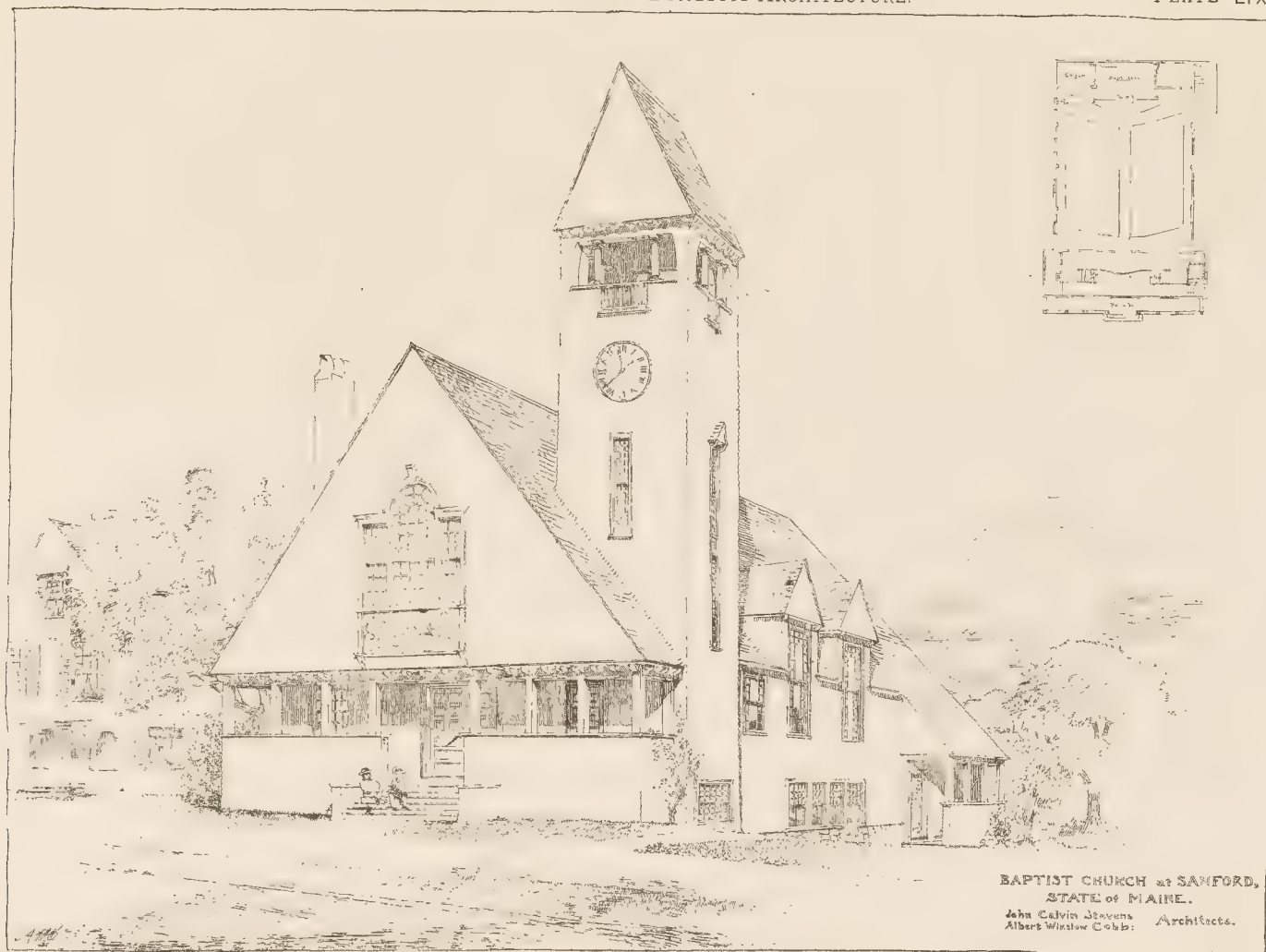
Pulpit



Church at Skowhegan, Me.,

Steeple







G. BOUGEREL

FROM BOUGEREL'S FRAGMENTS OF ARCHITECTURE AND SCULPTURE

## CONCLUDING REVIEW.



**A** GAIN be it repeated in closing, of vast importance is this question—"What shall be the style of our buildings?" Society may affect what high sentiments it will; may patronize poets and preachers whose words teem with exhortations to brotherly love and charity; may, with its marvelous implements of labor, be garnering wealth under one or another system of laws; and yet in the most tangible, vital work of providing habitations for its members, that same society may be

pursuing a course calculated to promote common poverty, discord and disaster.

In seeking models, then, on which to base our work of building in this democratic nation of America, let us scrutinize keenly all that is claimed to be worth imitation. It has long been as-

sumed that certain existing relics of wrecked nations have been preserved as by Divine care, that we may not lack inspiring examples to urge us on in ways of Art even more magnificent than theirs. Do we sufficiently reflect what the most splendid works of Egypt and Assyria, Greece and Rome have cost humanity? They were built to magnify the glory and pamper the life of heroes who took what they wished by the sword's edge—built by the tribute money of conquered people, and by the forced labor of slaves herded like swine and lashed and driven to their work. Lust and rapine, fire and slaughter—deeds whose portrayal sicken the heart in a man of these latter days—these were part of the process whereby laborers were pressed into service by the old-time tyrannies whose great Art-works we are so prone to admire.

Never mind how necessary in the process of human development were the arbitrary offences and barbaric glories of such tyrant empires; we in these wiser days are called upon to condemn—not to condone and admire them. We are false to that Divine Spirit which lights the world and ever leads it onward, when we turn back to deify and imitate the works of a bygone paganism that sat long ago in darkness.

In such deification modern Europe has been absorbed; and into the same offence free America has been drawn. We have been rhapsodizing over magnificent works evolved by ancient paganism

in its days of greatest moral corruption;\* we have been rhapsodizing over a modern European Art developed in emulation of those same magnificent works of the pagans. The ruins which stand as grave-stones of dead heathen empires, we worship. We dig in the graves which they mark, and exclaim in raptures at the relics brought to light: "These are tokens of an Art divine! These walls whose outlines we can trace—these columns and entablatures, sculptured statues and bas-reliefs, are to tell what men may do. They are to serve us as most worthy examples by which to pattern. Great indeed is Art! Let us worship! Let us devote ourselves to Art as did these men of old!"

This we have been doing, all too heedless of the evidence that such devotion will surely lead to evolving a class of laborers as abject—as compelled to render much service for little recompense, as were those who reared the palaces of imperial Rome.

Is it thus that we are to read the lessons of history, wrought for us at cost of tears and blood? Is it thus that we are to choose, in these days, whom we shall serve? When there are left unto us evidences to warn us what were the idolatrous vanities which sent

\* It has been said in praise of the pagan people who built the most magnificent temples, that the common citizens who were not slaves, sacrificed much for the sake of helping build and adorn these temples; being content to lodge with their families in cheap, shabby dwellings.

Indeed how praiseworthy such relinquishment of domestic adornment for sake of honoring the emblematic gods! Will we ever have done with this shilly-shallying, mock-modesty, peeping between its fingers at human history, and uttering an effeminate criticism possessed of no moral vigor? We ought to know—and why not say it man-fashion?—that during those very periods when the contrast between the Temple and the Home in Pagandom was most marked, then, too, the courtesan was more honored than the wife; and citizens forsook their own roof-trees to plunge into Temple-orgies which few writers have the hardihood to describe. That with enhancing magnificence of the Temple life, this state of things had grown from bad to worse, culminating in a mad riot of licentiousness from which ensued reaction to an opposite extreme of wild ascetic celibacy, essential perhaps as a temporary factor in the world's regeneration, yet pitiful by contrast with that happy mean of true domestic life which is the natural estate of man.

heathen nations to destruction, are our ruling people in this Christian land to read Yea where Nay is written, and to imitate admiringly these works done by voluptuous disciples of Mammon in bygone ages?

Into that old Mammon-life came at last One who was to rescue the world from its thrall—and of what manner of ancestry was He? Of a people by nature plain, brave and just rather than luxurious: a people whose prophets, ever watchful for the good of the lowly among them, had been for ages thundering against idolatrous vanity and injustice; warning against the examples of Nineveh and Babylon; calling on the powerful not to make to themselves "houses of ivory—fine houses ceiled with cedar and painted with vermilion," but to "seek judgment, relieve the oppressed, judge the fatherless; to clothe the naked, and feed the hungry." Of this people was He who came to redeem humanity. Into the luxurious life of the Roman world He bravely flung the rebuking example of His perfect nature. And pre-eminent in that nature as its crowning trait, as the heaven-born glory characterizing this new Lordship, was the idea of Sacrifice—Sacrifice, not any more for the glory of the gods, but for the good of humankind.

After a long and awful strife between the world and His Spirit, there has been born at last from out the travail of humanity, our free Christian nation of America. In our constitutions, in our worship, we do call with some sincerity on the name of the Lord. And now that we are just entering into the glorious heritage prepared for us, may we heed above all things our Lord's example of Sacrifice. If He gave up all earthly pomp—gave even His whole priceless life for the cause of humanity, is it a very hard thing that we give up, for the same good cause, certain unessential gar-

nishings of our easier lives? Would that we might, after the custom usual among His people of old, write on every door-post throughout our land an inscription, and that the inscription might be in fashion like unto this:

*"Not what we have, but what we share, makes us blest."*

"What we, share!" The stupendous works which the pagan-spirit in us has been worshipping—the temples, palaces, and the most idolized cathedrals too, were ordained by men who did not share, but who gathered around their own lusting selves all that would pamper their lives and inflame their pride. No matter what it cost the rank and file of men, there must be provided for these lords and vicars

" . . . . . The rainbow-colored walls,  
Where in bright Art each god and sibyl dwelt  
Secure as in the Zodiac's belt;  
And the galleries and halls  
Wherein every siren sung."

Now long enough have the common people on the earth thus chafed beneath the yoke of rulers who have commanded, "Come bow your backs in service of the gods and heroes!" Long enough have they suffered dictation from an awful travesty of Christianity, whose priests have been proclaiming: "This world is as nothing! These homes of yours are but places where mortals are shaped in iniquity and conceived in sin! Care not for these ignoble earthly dwelling-places; but come and help us build these mighty churches of God, bridges to the unseen land, wherein lies Heaven!"

Into our national life we have invited myriad alien people degraded by habitual submissiveness to such exactions. Perhaps we

have invited them too freely; perhaps it is our urgent duty to check temporarily such influx, while we devote ourselves to purging the dross from the abundant crude human material already accumulated within our borders. Yet those who have come are here to stay; and we must do with them the best we can; for sake of the aggregate national welfare no less than for sake of their welfare as individual citizens. It is our duty—yes, it is a contingent of our permanent existence as a democratic nation, that we give to these people the birthrights whereof they have been so long bereft. They have not yet the spirit of freemen; they consent passively to be driven to hard tasks; to help us create splendors for ourselves; and in return to be hived themselves amid corruption. We of the parent, ruling stock must teach them better. The power that would give them a better lot than that afforded by their dens huddled at the banks of rivers and the shores of harbors, must proceed aggressively from people nobler than themselves. Noisome, corrupt surroundings stupefy human beings, and keep them powerless to break away to something better. It is the fortunate, clear in head and strong in arm, who must make the advances, and offer to sacrifice and share. There is money enough, there is land enough, there are traveling contrivances enough at our disposal to enable us to scatter open to the free air and sunlight the homes of all our people, while yet keeping them within easy range of our work-shops.

This task need not be undertaken solely through corporate action, such as is necessary in organizing syndicates for erecting model tenements by the acre. There is just now too much shifting of responsibility from personal shoulders—too much advocacy of corporate action as the panacea for every social wrong.

Valuable as such action is, it cannot supplant the value of individual effort. Every man who individually employs and governs ever so few laborers, has power to encourage needed improvement in the home conditions of his own small circle of toilers, and so contribute toward the beneficent result of providing comfortable homes for our people in general.

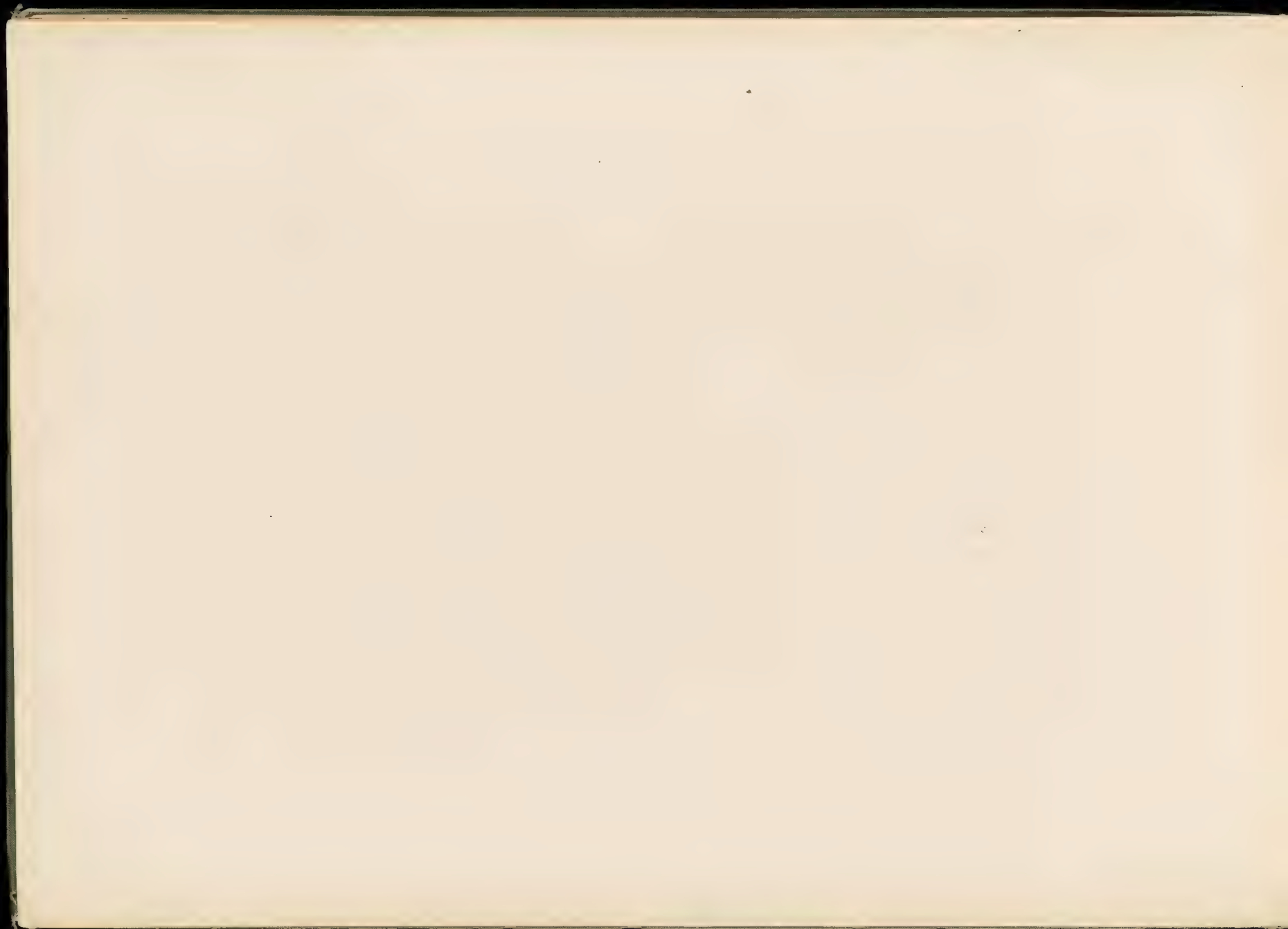
Patient, systematic experiment in this direction will surely demonstrate that, of all agencies applicable to the needed work of American popular improvement, none can excel in effectiveness a rational Architecture. For the good and sufficient reasons hereinbefore stated, the Architecture developed in this beneficent process of uplifting our whole people must be, in its every branch, economical, chaste—not sumptuous. It should be distinguished, not so much by any marked originality in detail, as by a frank acceptance and rational use of that which is conventional, well-tried. We should aim for purity in this detail, restraint in its application, and graceful proportions of the masses to which it is applied. And most characteristic of this American Architecture should be the constant pre-eminence given to its Domestic branch. For in the esteem of our own people, sprung from the ancestors who founded a nation in the wilderness, Home has come to be the holy of holies on earth.

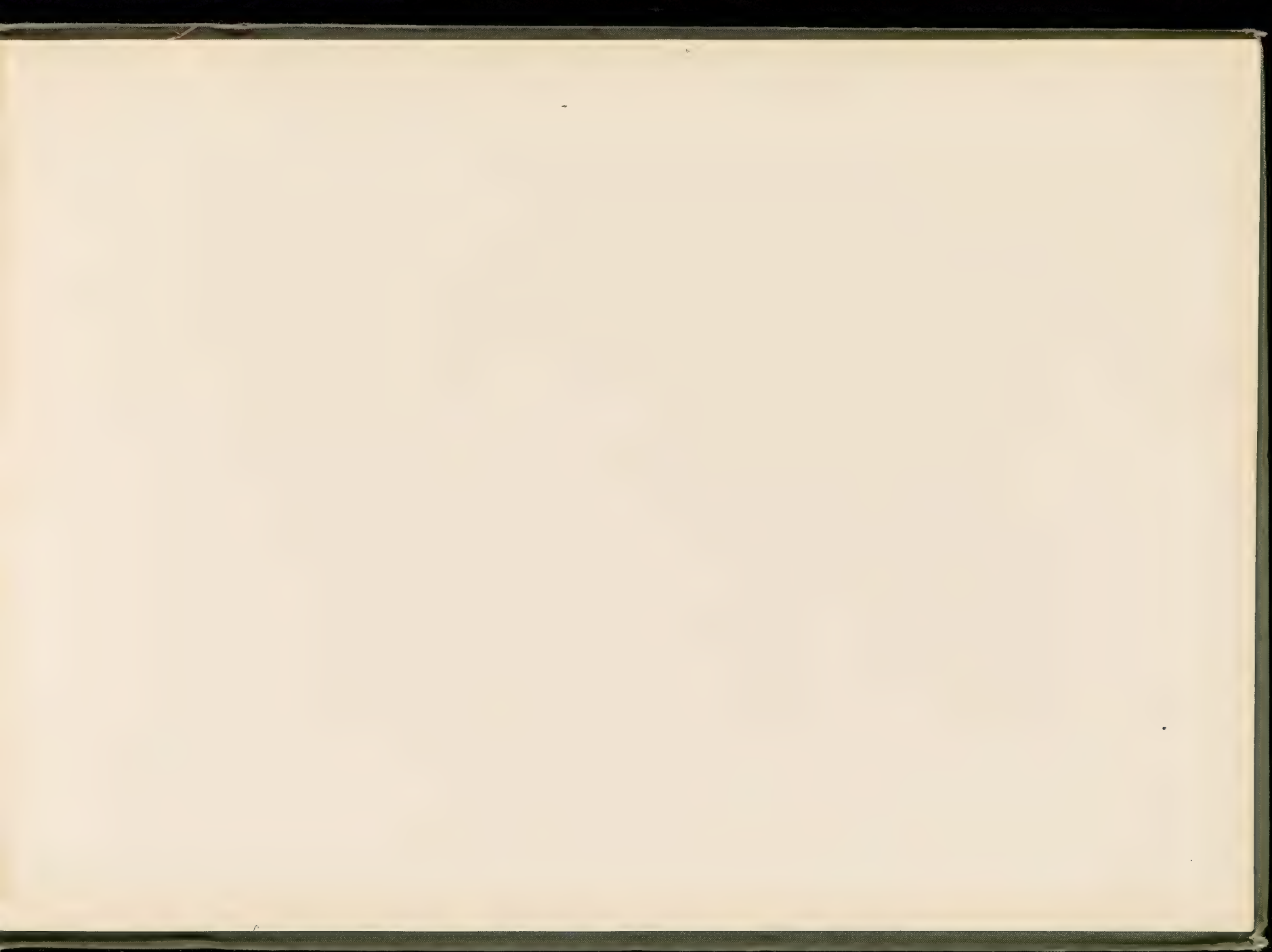
Who, that consents to read these words, has a mind void of memory-pictures like this: A few rooms cheerfully lighted; many touches of simple adornment here and there; a bright fire crackling on the hearth. Tripping hither and thither amid the pretti-

ness, a bevy of children merrily prattling in after-supper frolic; now rollicking with father, now busy with books and toys, now calling on mother to settle some grievance, big to them, yet only stirring a laugh in the hearts of grown folk who know what are the real griefs of this mysterious, God-given life of ours. Awhile, and the little footsteps grow less nimble, eyes wax heavy with drowsiness—"the 'sandman' is on his rounds," mother says. With good-night kisses, off to bed go the self-reliant little men and women who can help themselves. One little toddling creature rests yet awhile in the mother's arms. Holiest music in all the world, a gentle lullaby, soothes the tiny soul to sleep. Father turns his evening newspaper gently; the clock on the mantel strikes the hour in hushed, sweet chime. Now the mother rises and goes softly with her burden; softly the little arms entwined around her neck are freed, and the baby sleeper laid to rest, with a breath of whispered prayer to bless its slumbers. In each word and deed—in all things whereby this Home ministers to these young dawning lives, there is expressed a provident, gentle, holy love.

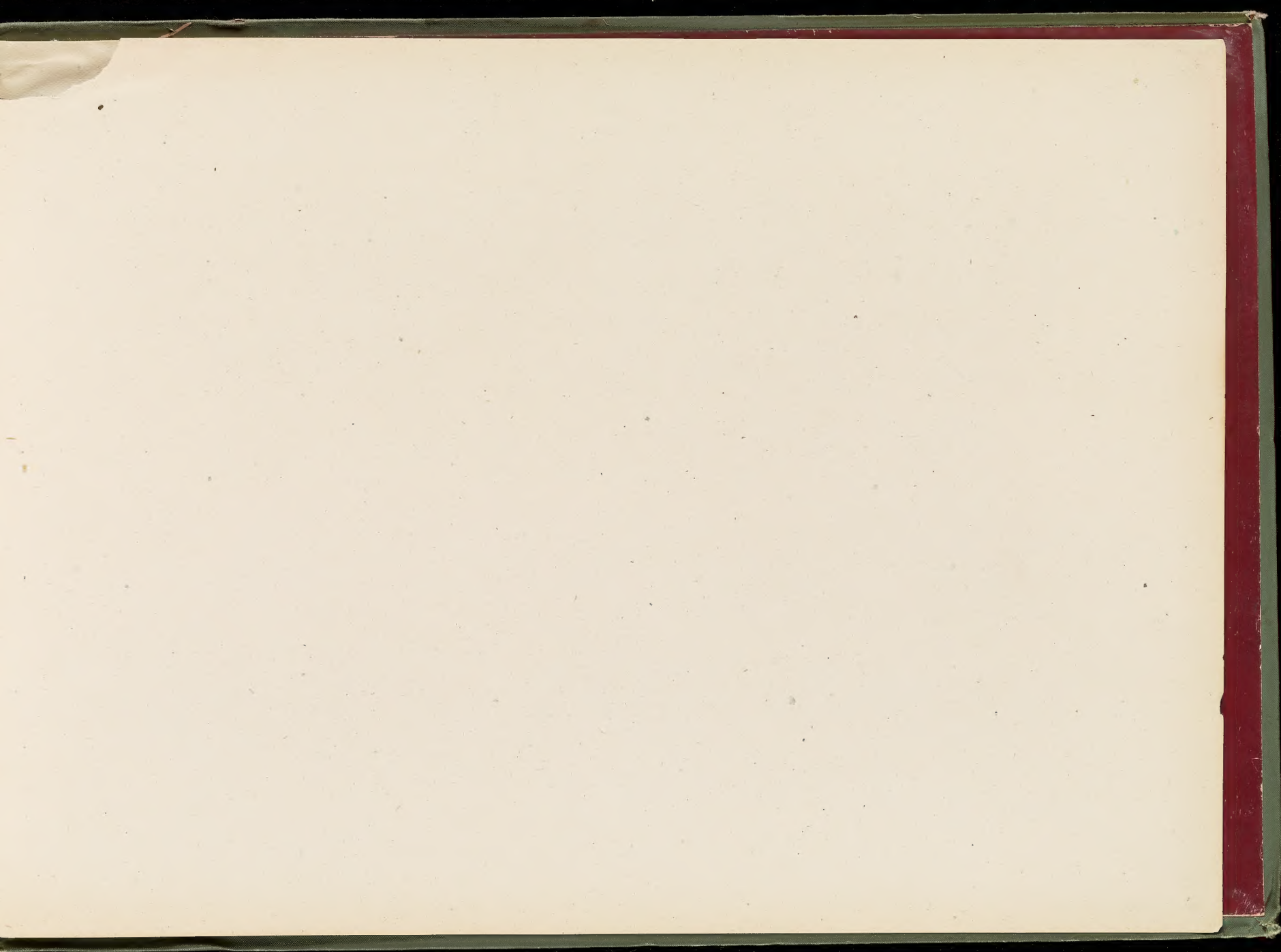
And this Home of our American people is the flower of all the ages: this sums up all the joy earth has for us: this is our most sacred institution. Through all the enginery of our social order—religion, laws, arts—we should minister to it reverently; striving to foster and extend and adorn such type of fair domestic life—God's very kingdom on the earth.

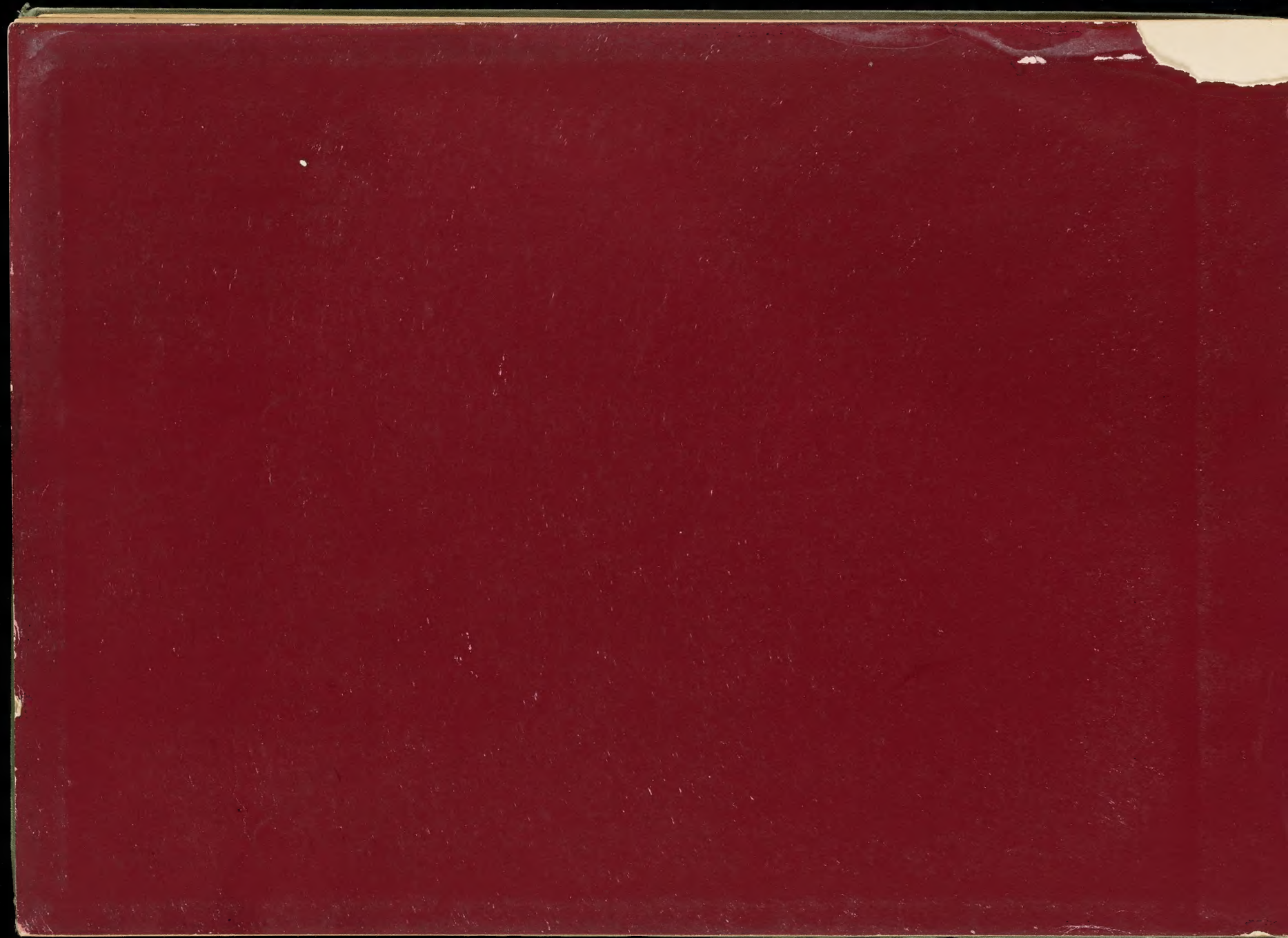












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